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THE IDENTIFICATION STORY IS AN ORIGINAL, OR ADAPTED, TEACHER-PREPARED TALE IN WHICH STUDENTS ARE CAST, ALWAYS SYMPATHETICALLY. THE IMAGE STORY IS WRITTEN BY THE TEACHER FOR A CLASS, SMALL GROUP, OR INDIVIDUAL IN AN ATTEMPT TO CAST EACH STUDENT IN A POSITIVE IMAGE THE STUDENT PREFERS. THE STUDENT-CREATED ANTHOLOGY IS A BOOKLET OF FICTIONAL, TRUE NARRATIVES, OR AUTOBIOGRAPHICAL SKETCHES WRITTEN BY STUDENTS AND USED, WITH THEIR PERMISSION, AS ONE OF THE READING TEXTS. THESE THREE DEVICES FOR TEACHING RETARDED READERS ARE DESCRIBED AND ILLUSTRATED IN THIS GUIDE. THEY ARE OFFERED AS POSSIBLE AIDS WITHIN A TOTAL READING PROGRAM, NOT AS THE SOLE COMPONENTS OF SUCH A PROGRAM. STEP BY STEP EXPLANATIONS OF THE PREPARATION, USE EVALUATION, AND SHARING OF THESE DEVICES ARE PROVIDED. THE NECESSITY FOR THE TEACHER TO KNOW AND UNDERSTAND EACH CHILD IS STRESSED, BUT THE TEACHER IS CAUTIONED TO AVOID ASSUMING THE ROLE OF PSYCHOLOGIST. CLASSROOM-TESTED SAMPLE MATERIALS ARE INCLUDED TO ILLUSTRATE, FOR POSSIBLE EXPERIMENTAL USE, MATERIALS POPULAR WITH STUDENTS AND TO ENCOURAGE TEACHERS TO COMPOSE AND ADAPT THEIR OWN READING MATERIALS. (RD)

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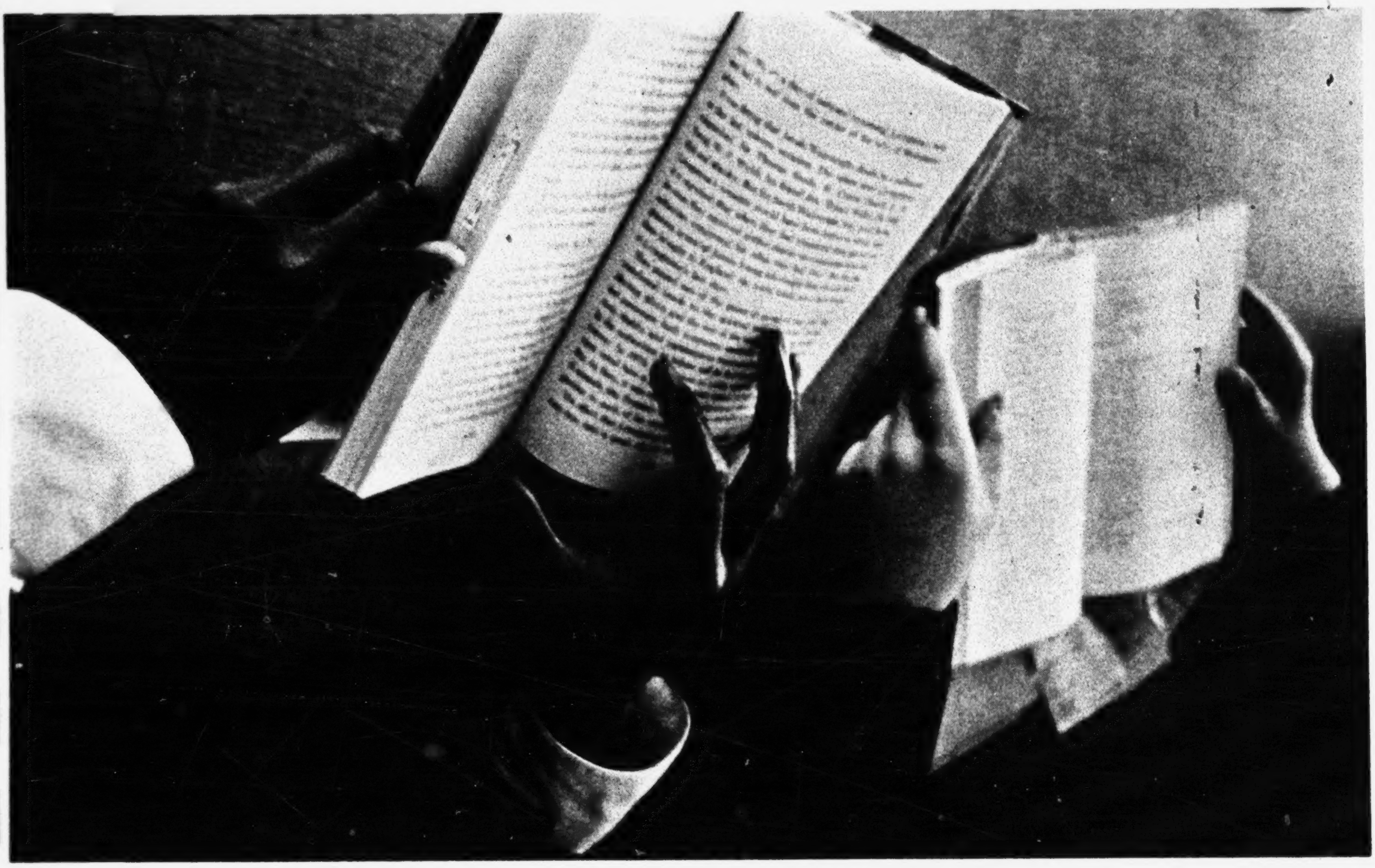
GATEWAY ENGLISH

# Identification and Image Stories



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# GATEWAY ENGLISH

## Identification and Image Stories

(A Guide for Teachers)

John J. Marcatante

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# INTRODUCTION

This booklet is designed to be used as a guide for teachers who might wish to use any or all of the materials and approaches suggested herein. The booklet will deal with the preparation, use, evaluation, and sharing of three specific devices that any teacher can include as part of the total reading program, if any of the devices can be made to suit the learning needs of his students. The writer has found these devices to be quite helpful in his work with retarded readers, including many children educators now call "educationally disadvantaged."

These materials are meant to supplement, not to replace, commercially prepared materials. Indeed, it is hoped that these devices will help children to get more out of commercially prepared materials as confidence and interests grow.

Two of the devices described in this booklet are novel, and the third one has been used (sometimes inadequately) in many elementary and junior high schools. The one thing that these devices have in common is that each of them is highly personalized. Before going any further, it might interest the reader to consider capsule descriptions of these devices, and it should be kept in mind that detailed comments concerning each of them will appear later on in this manual.

1. The Identification Story is a teacher-prepared story (either original or freely-adapted from another tale)

in which all or a number of students find that they have been cast as characters, and in which no pupil is ever cast as a dupe or villain.

2. The Image Story is a tale written for a class, a group within a class, or for an individual. In such a tale, there is an attempt to cast each of the students in a positive "image" (e.g., good sportsman, loyal friend, dependable monitor, etc.) he prefers.

This can become highly individualized work if the teacher prepares a story (even a single paragraph) in which a child finds himself cast as the central or only character. Questions and assignments related to his particular needs can then be based on this personalized reading material.

3. The Student Created Anthology is a mimeographed booklet made up of fictional or true narratives and/or autobiographical sketches (even single paragraphs). This booklet, with the permission of the young authors, is then used as a reading "text" for part of the term.

More detailed descriptions, along with some suggested Do's and Do Not's based upon the writer's first-hand experiences while developing and using these materials, will be found in the sections devoted to these devices.

The reader should keep in mind that these devices are not offered as "gimmicks" purporting to be panaceas for every reading problem of school children. Frank Riessman states that the teaching of deprived children doesn't consist of gimmicks or tricks, and that much more decisive are certain basic attitudes. He reminds us that effective teachers use a variety of techniques.[1]

And so, the writer offers these devices as possible aids within a total reading program, and he hopes that devices will help children to grow in self-confidence as well as in reading skills.

---

[1] Frank Riessman, The Culturally Deprived Child (New York: Harper & Row, 1962), p. 81.

## A BRIEF RATIONALE

Why did the writer give prolonged attention to the problem of helping retarded readers, especially those who seemed to be resigned to a sense of utter defeat? It is not easy to give complete answers to such an important question; however, the writer feels that Henry P. Smith and Emerald V. Dechant hit at the core of the problem when they state that everybody needs security, success, and social acceptance. These authors remind us that failure of any kind can threaten a person's self-esteem and the esteem he receives from others, and that failure in reading may present a continuing block to the child's normal emotional development.[2]

Later on, Smith and Dechant mention that although the self-concept is the unifying factor within the child's personality, nevertheless it is always changing and growing. They state that the self-concept cannot remain static, but that change and growth get direction from the existing self-concept.[3]

It was with similar thoughts in mind that the writer hit upon the idea of writing what he now terms identification and image stories about and for his pupils. He feels that these devices have been of some help to him in his efforts to teach reading and to spark positive growth in children's self-images.

---

[2] Henry P. Smith and Emerald V. Dechant, Psychology in Teaching Reading (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1961), p. 297.

[3] Ibid., p. 298.

It is hoped that this booklet will help other teachers to do the same for their students.

Another reason for the writing of this booklet concerns the urgent need for more teacher-prepared materials. It is a commonly accepted fact that retarded readers have a great need for interesting materials which can serve as the basis for meaningful lessons leading to real growth in reading power. Teachers know that children resent being given materials prepared for children of lower grades. Certainly, the great differences in interest levels between lower grade children and upper grade children should be foremost in the instructor's mind when materials are being selected. Among other valuable publications giving considerable attention to this problem, a recent book by George D. Spache[4] has proven to be helpful to many educators.

In spite of the excellence of much commercially prepared reading materials, it must be acknowledged that the availability of such materials does not always coincide with the immediate needs of teachers looking for particular types of stories or drill exercises. Therefore, many teachers must take time out of already busy schedules in order to prepare or create materials with high "on the spot" value.

Other values of preparing such materials include:

---

[4] George D. Spache, Good Reading for Poor Readers (Champaign, Ill.: The Garrard Press, 1962).

1. The teacher can capitalize on the interests of children.

2. The teacher can more readily satisfy the children's needs for a variety of materials.

3. The teacher can gear vocabulary burden and length of reading selection to meet needs of pupils.

4. The teacher can prepare materials that may help each child solve some of his particular reading problems, to taste success, and to satisfy some of his emotional needs.

5. By personalizing the work (through using students as characters), the teacher may satisfy a small part of the child's craving for recognition. (A girl in one of the writer's classes was amazed that the teacher had bothered to mention her at all. How poor was this child's image of her worth as a person!)

6. By personalizing the work (via image tales), the teacher may help the child to see and appreciate his own strengths (e.g., his leadership qualities, his sense of humor, his acting ability, his generosity in serving the school, etc.).

7. By personalizing the work (by using student-written work as reading material), the teacher may stimulate the young author to want to write more and increasingly better things in class and at home. In any case, the child may appreciate the teacher's respect for the writing, and the youngster might even win the congratulations of his peers and the praise of his parents.

Of course, there are many problems concerning the preparation and use of any teacher-created materials; for instance, some teachers feel that they lack real skill in writing stories; other teachers feel that the preparation of effective questions is a real problem.

These, and other problems related to the development and use of teacher-prepared materials will be discussed in this booklet. One problem of great interest to the writer is stated in New York City's The Retarded Reader in the Junior High School. We read:

> Many junior high school classes use materials prepared by the teacher and presented in mimeographed form. It appears to be worth while to attempt to systematize the production and distribution of such materials on an organized basis. It is suggested that those divisions and bureaus most intimately concerned with the problem of the retarded reader explore the possibility of setting up a working plan for encouraging the development and dissemination of more appropriate reading materials.[5]

By this time it will be obvious to the reader that there is a definite need for teacher-created materials, and that there are many problems concerning the preparation, use, evaluation, and sharing of such materials. It was in an effort to get even partial answers to such problems that the writer undertook the classroom work leading to the writing of this booklet.

The writer concludes this brief rationale with two major points that should receive the reader's serious attention.

1. It is an accepted fact that fiction alone is an inadequate "diet" if children are to thrive in reading class. Children need work in understanding and using technical materials, newspaper articles, special reports, etc. In fact, many children from educationally disadvantaged backgrounds are handicapped because they cannot read things, such as, application forms, test items, diagrams, and school bulletins. Therefore, work with such materials should be planned into the reading programs.

---

[5] Board of Education of the City of New York, The Retarded Reader in Junior High School, Publication no. 31, prepared by The Staff of the Reading Guidance Center, Division of Educational Research (New York: Board of Education, 1952), p. 45.

2. Educators agree that there is a need for systematic instruction. In New York City's Reading, Grades 7-8-9, we read that motives are not sufficient to produce effective reading results, and that if there is no systematic instruction, then even with the most interesting motivation [including special materials] the youthful reader tends to be left to his own immature resources for the learning of reading.[6]

---

[6] Board of Education of the City of New York, Reading, Grades 7-8-9, Curriculum Bulletin no. 11, Prepared by the Divisions of Curriculum Development and of Junior High Schools (New York: Board of Education, 1957-58), p. 5.

# PART I

## Descriptions of Materials and Steps to Follow

## MORE ABOUT IDENTIFICATION AND IMAGE STORIES

"I never read so much as after we read those stories in class."
--a student reaction

As stated earlier, The Identification Story is a teacher-prepared tale (either original or freely adapted from another tale) in which all or a number of pupils find themselves cast as characters (e.g., Ivanhoe George, Robin Hood William, etc.) or as friends of characters.

Let the reader consider these two excerpts taken from the openings of two identification stories:

> --- Sir Joseph and Sir Joel, Knights of the Round Table, came charging up the road on their mighty horses. The dust swirled up into the air as they rode past the castle of Princess Norma. She and her cousin, Lady Susan, saw the knights and called out, "Where are you rushing to, Sir Knights?"
>
> Sir Joseph looked back over his shoulder. The three green plumes in his helmet were dancing in the breeze.
>
> "To Camelot," he shouted. "To warn the king!"
>
> "Escape quickly," warned Sir Joel. "King Pellinore's armies are setting fire to all the towns in their way!"
>
> "Oh, what shall we do?" cried Princess Norma...

> --- It was getting dark early, as it sometimes does on a winter afternoon. Some boys and girls from Astoria Junior High School were in a bus taking them back from a school trip to the Catskill Mountains. They had visited Sleepy Hollow, the place where Ichabod Crane was supposed to have seen the Headless Horseman.
>
> Doris was afraid because it was getting so dark outside, but Deborah told her that there wasn't anything to be afraid of. Just then, Johnny went up to the bus-driver and asked, "What time will we be getting home?"
>
> "Sh--" answered the driver in a low voice. "Don't let the others hear you asking such questions."
>
> "Why not?" answered Johnny.
>
> "Because," said the driver, "I think we are lost."

Needless to say, these tales succeeded in gaining the immediate interest of most students, especially those who "identified" with characters. Certainly, the depth of identification was not profound, nor was it meant to be. These stories were written with a light touch, and the teacher could have switched roles among the students quite easily.

Image Stories were written later on, after the teacher had learned a great deal about each child. Some of these stories were based on well-known tales, and the teacher attempted to cast children in positive images (e.g., hero, teacher, actress, friend, etc.) according to the expressed or implied preferences of students. Of course, when the teacher decided to write an original tale, he was able to be freer in his story line and in his characterizations. If a villain or dupe was needed, the teacher made up a fictitious name for that character.

Sometimes the teacher took the liberty of suggesting a more positive image to a child via such a story, but great care was taken so that the child would not be embarrassed. The suggested image was never in extreme contrast to the child's real self. For the most part, suggested images were kept within the realm of achievability (e.g., being a fine monitor, organizing a team, etc.).

Popular with the students were the image stories based upon the children's own experiences and achievements (e.g., collecting for a charity drive, scoring high in a basketball game, etc.). Some of the stories were single paragraphs, and some of them may have opened the door to new self-concepts.

At any rate, these personalized paragraphs (and the follow-through questions based on individual needs) were welcomed as reading and drill exercises.

One girl, obese and shy, scored a major triumph after a friend had convinced her to sing a solo at a school dance. Her voice was so lovely, and her performance was so moving, that the boys and girls stopped dancing just to listen. The writer recorded that moment of glory for her in an image story. A while later, the girl informed her teacher that her mother was planning to frame the story.

If the reader feels that he wishes to know more about how to prepare and use identification stories and/or image stories to best advantage, he would do well to consider the suggested step by step procedures that follow.

## Step One

## Getting to Know the Children

The efficacy of lessons leading to pupil growth in reading power depends greatly on how well the teacher knows and understands each child. Diagnostic work should be started right at the beginning of the year and should be on-going for the rest of the year, if optimum results are to be achieved. Frequent check-ups (via observation and tests) will help the teacher shift individuals from group to group, and even to set up temporary groups for those children who need special help at different times during the semester.

Depending upon personal preference, the teacher may keep records in a notebook, on index cards, in a separate folder for each child, or in whatever way(s) the teacher has decided upon for this purpose. Most of the ways in which a teacher can gain information and insight into a child's personality and learning needs are too familiar to merit the writer's dwelling upon them. Therefore, the writer will just list some of the ways in which the teacher can get to know each child better. There is a caution, however, that should be mentioned. It is dangerous for the teacher to play psychologist. If, after studying a child well, there seems to be a need for getting special help for a particular student, that child should be referred for special help.

Some Diagnostic Aids

a. Study results of standardized tests and sub-divisions within standardized tests. (You might wish to retest, using non-verbal tests in some cases.)

b. Study record cards (health, guidance, etc.).

c. Give informal tests (including oral ones) at beginning of term and during the term.

d. Study class writings.

e. Check work in other subject classes and in shops.

f. Study results of interest inventories or questionnaires designed to get the children to reveal self-concepts, attitudes toward reading, etc. The teacher can use a check-list form, essay form, or fill-in form--any of which he may design himself or find in published form.

The writer included the following items (among others) on his questionnaire:

1. Who reads more? men women don't know
2. How many books have you at home? less than 5 5 to 10 11 to 20 more than 20
3. Do you like sports stories? yes no haven't read any
   love stories? yes no haven't read any
   mystery stories? yes no haven't read any
   adventure stories? yes no haven't read any
4. Name your favorite story or book. ____________________
5. Who reads most in your house? ____________________

g. Hold private talks with child, including informal talks in schoolyard, in lunchroom, and in the halls.

[illegible]

[illegible]

h. Hold interviews with parents, social workers, counselors, and supervisors.

i. Note reading material choices and rejections in classroom library and in school library.

j. Directly observe work habits, relationships with peers, etc. (The writer arranged to watch his students through a glass pane in the library door, and he learned much about children's use of reference materials, ability to concentrate, etc.)

k. Note significant remarks made during class discussion, work periods, and creative dramatics sessions.

l. Review art work for clues regarding self-concepts, interests, aspirations, attitudes, etc.

It would behoove the teacher to write down his observations, so that he can better direct the progress of the child. Following is a sample of an index card kept for one boy. All the items are true.

A Boy 7th grade (slow) 13 yrs. old

1. Reading average 3.9 - Vocabulary 4.1 - Comprehension 3.7
2. Tiny in stature, frail, appears frightened.
3. Became angry at taunts of classmates in schoolyard, and he fought back.
4. Book selection showed pictures of Indian raids. - "They're exciting!"
5. Art work shows gladiators, weight-lifters, underwater spear-fisher (heroes all!).
6. Asked him to choose a story to read to me for private lesson. He chose Matchlock Gun by Walter Edmonds. (Story about a boy hero!)
7. Boy was ineffectively using card catalogue in library to find book about Vikings. Taught him to use catalogue better.

8. Saw Boy win handball game in schoolyard. Excellent and dexterous. Praised him and will use episode for image story.

9. Parents do not visit school.

10. Asked Boy to work with squad of monitors moving books to storeroom. He enjoyed the work and the company. Will keep him on job.

11. Gave him books to start building home library.

12. Boy liked identification story. Asked if he could take it home to reread. Wants to be hero in next tale.

13. Boy is responding to individualized work (teacher-prepared for him).

14. Gave Boy individualized bibliography (based on his ability and interests).

15. Used tape-recorder to let him hear his "good" voice and to practice phrasing. He's pleased with sound of his voice!

16. Is proud of achievement in reading. New average is 6.3.

17. Enjoying his monitorial duties - Confidence growing!

### Excerpts from Other Cards

-- C rarely speaks.
Admired piece of ceramic work I put on my desk. She asked, "who made it?" (Use art to stimulate talking and writing.)

-- M asked for a few books to keep.

-- T wrote excellent description of painting hanging in English room. Quite perceptive! Get him to write more. Am advising T's progress on story he is writing.

-- W asked if he could join remedial reading group. (Accepting his problems!)

-- G's mother whined: "He can't read like his young sister!" (Will enlist cooperation of G's father.)

-- Will speak to C's mother about providing quiet time and study space for him at home.

--L asked to be mentioned more often in identification stories. He is interested in cars and sports. Found special material and drill exercises concerning engines to give to him. Try to broaden his range of reading interests.

--H reads fairly well, likes adventure tales. In time, I'll introduce him to "better" adventure stories.

## Step Two

## Choosing and Adapting the Materials

When selecting a tale for adaptation, the teacher should try to find one that will interest almost every child to be included in the lesson(s). Also, the teacher need not be overly concerned about the fact that a few of the students may already know the story. The writer has found that these children gain some pleasure from recognizing something familiar, while the other students (especially those termed "educationally disadvantaged") accept the tale as a delightful "first meeting."

The writer does not wish to engage in a long discussion concerning the advantages and disadvantages of presenting adapted materials to retarded readers. He agrees that some recent adaptations of classics for retarded readers are poor in quality--so poor that some children have voiced their displeasure with the material. However, this does not negate the fact that some recent adaptations of certain classics, although sacrificing something in the way of tone and the interesting sentence rhythms of the original works, do maintain interesting story lines and some good characterizations. These better adaptations, coupled with skillful teaching procedures, have proven to be quite successful with many retarded readers. Each teacher who is adapting material on his own should try, therefore, to avoid making his adaptations too bland and graceless.

A teacher (as adapter) can revise sentence structure to meet the ability level of his children; and, with his particular aims ever in mind, he can further adapt the material as he sees fit. For instance, the teacher may decide to include similes, or compound sentences, or sentence structure involving inverted word order if his children need work on such things.

The writer found it wise to include a few paragraphs using only simple sentences in each story so that he could call on the poorest readers to read these passages. Sometimes, the writer started the story off with such a paragraph, so that the poorest readers could get into the story more quickly. However, the writer (as teacher) was careful not to point out the differences in the difficulty levels of the different paragraphs, so that no child would feel stigmatized. At the same time, the writer always included a difficult paragraph or two, and these he reserved for the best readers who needed more challenge.

Other Problems and Suggested Answers:

1. What about vocabulary burden?
    a. When adapting a tale, the teacher may choose to use synonyms for some difficult words.
    b. If the class is very slow, the teacher may decide to use a controlled vocabulary.
    c. If too many identification stories are used in any one term, the vocabulary burden may become too heavy

for the children, especially the slower ones. It would be valuable to try to include (within as natural a context as possible) some of the vocabulary already studied in other lessons and/or vocabulary which will be met again in future work.

d. The teacher may leave in some of the more difficult words as a challenge to the brighter children. At other times, he may decide to "tell" the meanings of some words as the need to do so arises.

2. What if class register and the number of characters in a story do not match?

   a. The teacher may use different groups of children in different stories.

   b. The teacher may "string parts"; for example:

   -- Davy Crockett asked his friend, Bill Jones, to climb the hill and watch for the enemy.

   This may become:

   -- Davy Crockett asked Bill Jones, Charles Smith, and James Brown to climb tall trees and watch for the enemy. The fearless scouts did as they were asked.

   c. The teacher can "invent situations" that will fit somewhat unobtrusively into the context of a story; for example:

   -- While on their way to the archery contest, Robin Hood and his friends stopped for a cool drink at a well outside an inn. Frank Jones, the owner of the inn, recognized Robin, and he ran up to him. "The Sheriff's men are having breakfast in the inn," Frank said. "They'll be out any minute. Don't let them see you!"

Robin thanked Frank for the warning.

"Frank is a true friend," Robin told his companions as he and they rode off into the forest.

3. What about story endings?
   a. Cues should be taken from the endings found in the stories from which the adaptations are being made.
   b. Humorous endings (but never at the expense of a pupil's pride) are acceptable to most children.
   c. Surprise endings delight many children.
   d. Realistic (and plausible) endings are sometimes requested by students.
   e. The "return to the start" ending amuses most pupils. (See example in Part II of this booklet.)
   f. Other effective endings may be discovered by teachers as they note the techniques of professional writers.

4. What about finding suitable materials for adaptation? The teacher might consider some of the following:
   a. Tales about Ivanhoe, Robin Hood, William Tell, Charlemagne, Roland, King Arthur, and other heroes.
   b. Tales about Davy Crockett, Daniel Boone, and other American heroes.
   c. Tales about Florence Nightingale, Julia Ward Howe,

and other famous women.

d. Tales about Paul Bunyan, Johnny Appleseed, John Henry, and other tall-tale characters.

e. Tales about George Washington, Benjamin Franklin, Columbus, Magellan, Henry Hudson, Lewis and Clark, and other historical personages.

f. Tales about Sherlock Holmes and other detectives.

g. Science fiction, especially space-travel stories and the works of Jules Verne and H.G. Wells.

h. Tales about Gulliver, Sinbad, and other characters from the world of fantasy.

i. Episodes from books like Robinson Crusoe, Swiss Family Robinson, Tom Sawyer, Treasure Island, and Alice in Wonderland.

j. Myths, legends, and folk-tales.

5. What about preparing questions?

a. The teacher should give real thought to number, type, and "depth" of questions used, for these should be based on ability levels and needs of groups and/or individuals.

b. Although the teacher may use the same story for two or more groups or classes (by the substitution of names of student-characters), he should not use the same set of questions for each class unless each class is ready for and needs the same practice materials.

## Other Practical Suggestions:

1. Stress positive adventures when writing or adapting tales.
2. Never cast a student as a villain or as a ridiculous character. (Create a fictitious name for a dupe, if one is needed.)
3. Use names of streets, parks, community centers, etc., when writing a story set in the neighborhood.
4. Take advantage of important events taking place in the world, in the neighborhood, or in the school when looking for ideas for original stories (e.g., an astronaut's flight, a neighborhood festival, etc.).
5. Take advantage of the popularity of a TV series or a film, but be sure not to violate copyright law.
6. Realize that a story can break time barrier (e.g., traveling with the pioneers, meeting Columbus, etc.).
7. Realize that a story can break space barrier and be set anywhere (e.g., on the high seas, in the desert, etc.).
8. Understand that a child's urgent request to be excluded from the tales should be granted, until he decides otherwise.
9. Avoid assigning stellar roles in each story to the same students.

## Step Three

## Using the Material

1. How may these materials be used in the classroom?
    a. They may be used for whole-class work, if the teacher has prepared a lesson that he feels will profit each child.
    b. They may be used for group work:
    The teacher may assign different materials (multi-level approach) to different groups and to selected individuals, or he may decide to use the same materials for each of the groups within a class. Even if he uses the same materials, much differentiation in instruction is possible. The teacher may do this by putting different sets of questions and assignments on the chalkboard for each group, and the teacher (using flexible grouping procedures) may re-group the children for new assignments.
    c. They may be used to introduce a story, play or novel. (Some new vocabulary to be met in the novel may be introduced via the identification story).
    d. They may be used to introduce a unit (e.g., short story unit).
    e. They may be used to motivate outside reading. (The writer listed titles of books about space and space travel on the board, after the class had read an identification story about space travel. Many children

responded well to the suggestions concerning outside reading. As a matter of fact, several children selected books and asked for help in reading them. This initiated a short term individualized reading program for these children.)

f. They may be integrated into a unit of work.

g. They may be used to culminate a unit.

h. They may be used as "treat" follow-through after the reading of a story, play, or novel.

i. They may be used to touch off an inter-related (or language arts) cycle of work; that is, they may spark interest in more reading, much discussion, some writing, new words for spelling lists, etc.

j. They may be used to motivate the writing of a cooperative story or of individual stories, which in turn may evolve into an "anthology" project.

2. How should these materials be introduced?

a. They may be introduced in any way that the teacher feels will prove most effective with the group seated before him.

b. "Gushing" or promising the children "a big surprise" is not advocated here. An almost "matter-of-fact" approach would be better.

c. Without commotion or scolding, the teacher should calm down any children who become very excited about the novel material. Indeed, over-excitement should always be avoided.

d. The teacher should try to prevent the few better readers from reading through the material as soon as it is introduced. Here are some suggestions:

Mimeograph one half of a story on a first sheet, and the second half on a second sheet which is given out after everyone has read the first sheet.

The teacher might present the story in short chapters, and give out one chapter at a time. Sheets can be stapled together at completion of reading exercises.

If the complete tale is on a single sheet of paper, have the students fold the paper under so that only one half of the material is in view for a while.

The teacher can give faster readers a special assignment (mimeograph questions or put them on board) which they will complete at their own speed, or these children may use the time for individualized reading or other work (grammar, spelling, etc.) based on needs.

3. How may these materials be used for more individualized work?

a. Give out (or list on chalkboard) special questions or assignments, and tell each student which of them he is responsible for. (The writer sometimes allowed "partner-work" for such sessions.) These assignments can be fairly simple (e.g., asking a child to find and learn all words beginning with sm or some other blend); or these assignments can be quite challenging (e.g., asking a child to write a good precis and/or a good sub-title). Each assignment should depend upon the particular child's ability and need.

b. Give out special homework assignments; for example:

John, practice reading the first paragraph in smooth phrases for tomorrow.

Mary, find the topic sentence in each of the first three paragraphs.

c. Use the tape recorder so that each child gains extra benefit from the lessons; for example:

Assign each child a part to record. Then, give the children some practice time (homework? partners?) and let them re-record to hear improvement.

Let the children (a committee?) adapt story into a script. Give everyone a part and then record the play as a radio show.

Let a child with a very low image of his self-worth have private recording sessions, so that he can hear his good voice and profit from the realization that teacher has taken special interest in him. Of course, the teacher should take advantage of these private sessions by helping the child with his other reading problems (e.g., poor phrasing, skimming, reversals, etc.).

d. To accommodate for special interests or talents of individuals, let each child choose an activity for classroom work and/or homework.

Sample List:

Act out a scene from the story.
Illustrate a scene from the story.
Make up three new titles for the story.
Make a diorama showing a scene from the story.
Plan out a pantomime based on a scene from the story.
Write a new ending for the story.
Write a sequel to the story.
Make up a completely new story.
Find five new words for you and write a sentence for each.
Make up five True or False questions based on the story.
Design a bulletin board display, using your classmates' illustrations, essays, and stories.

The writer could never hope to list all the possible uses that can be made of the identification stories and image stories. Any inventive teacher will find many ways in which he can make these materials (indeed, any materials) come "alive" for the children. It is with this confident thought that the writer concludes step three in this manual.

## Step Four

## Evaluating the Experiences

The value of recording student reactions and teacher reactions to the use of these materials should not be underestimated, for the teacher can use these evaluations to guide himself in the preparation and use of future materials; also, these critiques may be of help to other teachers who might be interested in the possibility of using the devices.

The writer made daily notes of student reactions and comments as the work progressed, and he had students fill in evaluation forms. The writer even used the tape recorder so that he could "catch" the fleeting comments of students participating in informal evaluation sessions. The tape recorder proved valuable because some of the students, especially the poorest ones, couldn't write out their opinions too well. The tape recorder afforded the teacher the opportunity to hear (at greater length and in greater detail) the opinions of these students who were anxious to have their say. Indeed, this was part of the whole job of image or ego building, for the children were happy to note that the teacher welcomed and valued their opinions.

At this time, it might interest the reader to consider the evaluations of the writer and of his students concerning the materials and lessons described in this booklet.

1. Who were these children?

For two and one half years, the writer used this type of material as one part of the total reading program for seventh grade classes in a junior high school in New York City. Over 75% of the pupils in each of these classes were children of low economic standing. Most of them lived in low-cost housing projects, and over 50% of these students were in the free-lunch program at the school.

The median I.Q. for each of these classes never exceeded 80, and the median reading score never exceeded 5.0 as determined by standardized reading test.

Diagnostic work revealed that many of these children were burdened with a sense of futility concerning the hope of ever doing well in scholastic work, especially in the area of reading. More than 60% of these children claimed to have ten or fewer books in their homes, and more than 80% admitted very infrequent or no use of local library facilities. Reading interests were very limited in most cases; in fact, many "favorite" books and stories were fairy tales of the Sleeping Beauty variety.

A study of record cards revealed that some of the children had emotional problems and/or health problems. Many of the children had address records that showed great family mobility; indeed, one youth had attended five different elementary schools before he was admitted to the junior high school. It was also noted that about 30% of these students were over-age for the seventh grade.

At the suggestion of Professor Marjorie B. Smiley--Director of Project English at Hunter College, New York City--

the writer gave ninth grade pupils the materials described in this booklet. (For the most part, the descriptions of the children given above were much the same for these ninth graders.) Although the writer had been reluctant to try the experiment at first, for fear that ninth graders might resent the devices as being too juvenile, he found that these older boys and girls enjoyed the work.

2. How did the children rate the identification and image stories?

In general, the materials and lessons were well-received. Several children claimed not to have liked the materials; however, most of these same children did not fail to read each story several times, and they asked for copies to take home.

The children (except for a total of seven dissenters) mentioned that they liked the materials and exercises and wanted more of them. Some dissension was to be expected, especially when one considers the great differences that exist in ability levels, interest levels, and ages (especially in the slower classes).

The children enjoyed reading about themselves in any favorable context, and their comments were helpful to the teacher in planning fresh materials.

Some positive reactions from children:

"Let's read them again."

"Can we have more?"

"They're good. I'm saving all of them."

Some positive reactions of parents:

"My mother said you must like us if you took all that trouble to write about us." (The implications for building better school and community relations are obvious here.)

"My daughter still reads those stories at home. That's good."

"My mother wants to frame that story about me. She's proud of me."

Negative reactions from children:

"They're mostly for boys--mostly about adventure."

"My name didn't come up too much."

"Too easy for me."

Suggestions from children:

"Put more action in the stories."

"Let the other people win sometimes. It could happen." (A request for more realism?)

"Let the stories be longer, with more things happening." (A request for more sophisticated and complex plot structures?)

Boys wanted:

a. mysteries

b. tales of the supernatural

c. sports stories

d. history: old-time happenings (Romans, Vikings, pirates, etc.)

e. science fiction

f. neighborhood happenings

Girls wanted:

a. stories about friends and their problems

b. stories about love

c. stories about people from other places

d. mysteries

The teacher gathered these suggestions and evaluations by (1) recording day to day reactions and comments of pupils, (2) by using the tape recorder to spark more talking about materials and lessons, (3) by conversing with individuals, (4) by using evaluation forms.

In the last item, there is an implication for some action research. A teacher can make his own survey of student evaluations to use for his own purposes; and, if the evaluation forms are standardized (even in part), he can then pool his findings with those of other teachers from other schools. This could be done within a school, within a school district, and even on a larger scale (e.g., reports from all over the country could be sent to a central address for tabulation of findings).

Even if only trends rather than definite conclusions could be established, such a project might be valuable to undertake. Indeed, even if only two or three broad questions were put forward, it might prove valuable. Some basic questions the writer has in mind include:

1. Do most students enjoy using these materials?
2. Has the use of these materials sparked interest for more reading in class?
3. Has the use of these materials sparked interest in more outside reading?
4. Has the use of these materials sparked interest in more writing?

Another question, but one that is not so general, is whether or not the teacher feels that his students have made real gains in certain reading skills (and attitudes?) as a result of using those materials. Certainly, a tightly controlled experiment would have to be designed in order to get even partial answers.

Although over 65% of the children in the writer's classes made gains of over one year or more on standardized reading tests, the writer hesitates to say the new reading devices were responsible for the improvement shown. There were too many variables involved (e.g., a wide variety of materials was used, and some students received more individualized sessions than others).

For his own classes, the writer used some brief evaluation forms. Here are some examples of these:

Form 1:

Name____________________ Class________ Age_______ Boy or Girl______

1. Did you enjoy using the story the teacher wrote about the class?

   yes, a lot    yes, pretty much    a little    not at all
   don't know

2. Would you care to read another story written about the class?

   yes    no    don't know

3. If anything, what didn't you like about the story?________

   ______________________________________________________

4. If anything, what did you especially like about the story?

______________________________________________

Form 2: (Give out a few weeks later)

Name________________ Class_____________ Age_____ Boy or Girl_____

1. How many times have you read the teacher-prepared story at home?

   never once twice three times

   more than three times

2. Did you start reading another book or story because the teacher-prepared story made you want to read more?

   yes no don't know

3. Name a book you are now reading on your own, or name a book you have finished reading very recently on your own.

   ______________________________________________

4. Have you tried to write a story because you liked the teacher-prepared one?

   yes no

(The writer learned that in one of his classes, 14 of the 22 children took mystery tales from the school library as a result of their reading a mystery--identification story--in class; in fact, one formerly reluctant reader saved up $1.19 and bought a mystery book that he wanted to own.)

Educators should also give out copies of the questionnaires distributed at the beginning of the term. This would help teachers to see if any changes have occurred in children's self-concepts, interests, and attitudes toward reading.

What might be done with copies of the materials, lesson plans, and evaluations will be discussed in the next step.

## Step Five

## Storing and Sharing Materials

After investing so much time and energy in preparing, using, and evaluating materials and lessons, it would seem inexcusable not to pass on the knowledge gained. Therefore, it is suggested that teachers who make use of these devices (indeed, of any devices of possible help to other eductors) should contribute copies of their materials and evaluations for storage in a central file. This file might be located in a supervisor's office or in the room of a teacher looked upon as a resource person. In this way, staff members would be able to step in to study the materials in order to decide whether or not they can be used to meet the learning needs of their students.

A teacher wishing to use the material can then borrow a copy of a story and change the names of the student-characters as he types up a new stencil. He might even consider the questions left by the contributing teacher, but these questions should be no more than a general guide as far as the borrowing teacher is concerned. Each teacher should create questions and should select follow-through activities based on the needs peculiar to his children. In like manner, the borrowing teacher should feel free to re-adapt the materials to suit his purposes.

# STUDENT-CREATED ANTHOLOGIES

This work is valuable because it involves practice in listening, observing, speaking, planning, writing, revising, spelling, reading, and evaluation skills. Let the reader consider the following suggestions for preparing, using, and evaluating this material.

Motivation:

a. Exhibit a copy of an anthology prepared by another class.

b. Use a newspaper or magazine clipping about a child's positive adventure (e.g., heroism, finding something valuable, etc.).

c. Recount a personal adventure (e.g., getting lost, earning a reward, etc.).

d. Hold up pictures and have individuals choose pictures and make up stories about them.

There are many other motivational devices which teachers can use, but the main thing is to get children interested in telling stories, either fictional or true. The children will enjoy listening to and telling stories.

Writing:

a. Supply a list of suggested topics and/or several pictures to children who seem to be having trouble getting started.

b. Supply an opening line for some youngsters, after you have asked them what they want to say.

c. Let children write freely, without having them worry too much about spelling and punctuation at this time. Assure them that help with revision will follow.

d. Provide dictionaries for children who do want to use them during the writing period(s).

e. Provide the spelling of a word on the chalkboard for a child who is loath to interrupt the flow of his thinking to use the dictionary.

f. Be prepared to act as scribe (at least once) for the slowest child.

g. Walk about and give needed advice and bits of genuine praise.

h. Have each child read his story aloud (even just sotto-voce) to himself and/or to a neighbor, so that some fuzzy thinking and poor phrasing may be corrected.

The teacher should not expect to receive literary gems; in fact, he should be prepared to accept just fair, single paragraphs from some of the poorer students who need to experience some success.

The teacher should then base some class and some individualized lessons on needs revealed in the set of papers; for instance, he might add words frequently misspelled to the class spelling list or to the individual spelling lists of students who need them. Other lessons might be based on punctuation problems, phrasing problems, usage problems, and on any other deficiencies noted in the compositions.

Organizing the Anthology:

a. Let each child create his own title for the booklet, or

b. Let students suggest titles, and then let pupils vote for title they feel is most appropriate.

c. Let students help with the preparation of the table of contents.

d. Include any other items you feel will enrich the value of the anthology for pupils (e.g., a glossary, an index of names of authors, a list of suggested readings, etc.).

e. Include, if so desired, an aim above each story, and some pertinent questions and/or suggested activities below each story. (On the other hand, you might wish to put aims and questions on board from day to day.)

f. Let children (especially peer leaders) help put the books together. Staples, paper clips, or paper fasteners may be used for this purpose.

Note: The teacher might wish to delay the putting together of the anthology, by giving out pages as they are needed for particular lessons. In this way, the teacher might prevent the faster readers from reading ahead in the booklet and becoming bored with the material in a few days. Of course, the booklet should be intact before all of the stories have been read by the class. Thus, lessons based on the use of the table of contents, use of the index, etc., can be included in the work.

Using the Anthology:

a. Base class lessons on a sequential skills plan.

b. Base some class lessons and some individualized lessons on revealed needs of students.

c. Use several of the shorter stories during a single lesson.

Suggested Activities:

a. Let children illustrate their anthologies.

b. Let children act out (even pantomime) the stories.

c. Use tape recorder for a variety of lessons. Let each child record and then re-record his story (after practice in class or at home) in order to note improvement in oral reading skills. Let students record their stories in radio-show format (e.g., choose an announcer, write commercials, use sound-effects, etc.).

d. While momentum is high, have children write more stories.

e. Let some children put their stories into play format for reading aloud or for acting out in class.

f. Let students create a verse anthology.

g. Let students put together a classbook, class magazine, or class newspaper with articles, stories, book reports, poems, puzzles, etc., written by the students. The teacher should feel free to include some of own articles about the children.

h. Let children use large envelope mounted on the wall for collection of more stories and verse to be handed in at any time during the term for extra credit.

i. Let children help to evaluate the whole experience.

Evaluation Procedure:

a. Please see detailed suggestions in section devoted to identification and image stories.

b. Create evaluation form suitable for your children; for example:

Name__________ Class_______ Age_____ Boy or Girl_______

1. Did you enjoy using the anthology for class work?

   yes no don't know

2. Would you like to make and use another class book?

   yes no don't know

3. Have you tried to write any more stories on your own?

   yes no

4. If anything, what did you not like about the book or the lessons?

   ________________________________________

5. If anything, what did you especially like about the book or the lessons?

   ________________________________________

## Follow-through for Teacher:

a. Put a copy of the booklet on the class library shelf. This may boost the egos of the young authors.

b. Save a copy to use for motivation with other classes.

c. Contribute a copy to teachers' resource file, so that other teachers can get ideas for work with their classes.

d. Lend a few anthologies to teachers to put into classroom libraries, to use for motivation, or to use with individuals for lessons.

# PART II

## Sample Materials and Lesson Notes

## Opening Notes to Part II

Three important reasons for including samples of classroom-tested, teacher-created materials in this booklet are the following:

1. The writer hopes to give the reader an idea of some types of materials he found to be popular with almost every one of the more than one hundred and sixty pupils who used them.
2. The writer wants to present sample materials for educators who might wish to use any of these same stories for trial or experimental purposes.
3. The writer hopes that these materials will serve as encouragement for teachers to start writing and/or adapting materials (especially after it has been noted that the teacher-written materials need not be literary gems) to meet the learning needs peculiar to their own students, at any given time.

There are several points that the reader should keep in mind as he reads these sample materials. He should understand right at the start that the teacher did not use each story or chapter for "once only" lessons. Some stories (or parts of stories) were used again for review purposes, or for new lessons based on new aims. They also made excellent practice materials for lessons with individuals at different times during the year.

The reader should also understand that the teacher did not present his students with only identification stories, image tales, and student-written work. Indeed, the teacher made ample use of other materials (newspapers, workbooks, anthologies, etc.).

In some recent classes the instructor had pupils bring in textbooks from other subject areas (social studies, science, etc.) for special lessons, from time to time. The writer was inspired to do this after reading a book by Shelley Umans.[7] Her many suggestions and lesson outlines for teaching reading in the subject disciplines proved to be invaluable guides.

Finally, as the reader peruses the sample materials, it will be noted that some of the descriptions (e.g., "The creatures were as green as the window shades in the classroom.") have been kept right at the immediate experience level of the youngsters. At the same time, descriptions of a more subtle nature have been included in order to give the children some practice in using their memories and imaginations to make appropriate associations.

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[7] Shelley Umans, New Trends in Reading Instruction (New York: Columbia University, 1963).

## EXAMPLE OF AN IDENTIFICATION STORY - FREELY ADAPTED FROM EPISODES FROM JULES VERNE'S TWENTY THOUSAND LEAGUES UNDER THE SEA

(Written for a slow ninth grade class)

### Twenty Leagues Under the Sea

by J. J. Marcatante

The boys and girls of class 9-13 were waiting at the pier for the boat that would take them on their trip around Manhattan Island. The teacher had gone into a nearby office to check on the boat schedules.

A pier worker came up to the boys who were clowning around on the pier. He told them that a whale or some other object had been seen off the coast of these waters. He told the boys not to clown around, and to keep a sharp look-out for the whale.

When the man left, George said, "How can there be a whale in the Hudson River?"

"I don't know," answered Jerome, "but there is something strange moving around out there right now!"

The boys and girls joined Jerome in staring at what looked like a floating island.

"You're right!" exclaimed Patricia. "And it is moving toward this pier."

The students could see that this was not a floating island. William was the first to recognize it as a submarine. He and his classmates watched it approach the pier.

It came to a stop beside the pier. A little door was thrown open, and a man looked out.

"All aboard!" he shouted.

"Oh, is this the boat that will take us around Manhattan Island?" asked Peter.

Henry said that he was glad that they weren't going to ride on an ordinary boat. He jumped to the deck and signaled for everyone to join him. Jim was the first to follow him, then everyone else went into the boat. The door closed and the ship began to move.

In a little while, the sound of panels sliding open in the side walls caught the attention of the students. There was thick glass behind the panels to keep the water out. The students could look out at the passing scene.

Marie exclaimed that the sun shining through the waters made the rocks sparkle like gold. Frank said that the scenery reminded him of a beautiful aquarium he had seen in a pet shop, and Ralph said the scenery was like an underwater garden. Everyone was talking about the interesting scenery. All at once, Lori called everyone to look out of the window on the other side of the room. She said that they were approaching a forest.

Lori was right. They were approaching a forest, but it was a dead forest. The trees had been turned to stone, and there were no leaves on the branches.

Jean said that she wished the teacher would appear. She said that she did not want to see underwater forests. Susan called out that she wanted to see dry land and trees and flowers. Paula and Sarah agreed with the girls, but the boys did not. They did not want anything to spoil their chance to see more of the secrets of the world under the water.

Soon they had passed through the dead forest, and now they found themselves sailing over a flat stretch of yellow ground. They could see the shadow of the boat gliding over the yellow plain like a great fish. As they watched, the shadow seemed to be moving slower and slower. Juan said that he thought the submarine was going to stop. Then, all at once, the waters became more and more dark and the ship came to a halt.

"Why are we stopping at the bottom of the sea?" said Theresa.

Just then, another panel slid open. They saw a closet. In the closet were suits and helmets for undersea divers. A voice came over a hidden loudspeaker.

"Put the suits on over your clothing," said the voice, "for in a few minutes another panel will open and water will fill the room."

There was no choice to make, so the students lost no time in putting on the undersea equipment. They had not done this a minute too soon, for a penel slowly opened and in came the water.

A man with a light in his hand appeared just outside the open panel. They could not see his face under his helmet. The students thought it must be the teacher, as they followed him into the sea.

The man gave Harold and Paul lights to carry, and he led them and their classmates through the dark waters. Soon they came to a small mountain. The man led them to a big cave.

He flashed his light toward a great oyster. The man forced open the oyster shell. The students could hardly believe their eyes, for in the oyster was a pearl as big as a coconut. They looked at the pearl for a while, then the man forced the shell to close. Everyone wondered why he had not taken the great pearl.

They forgot all about the pearl when they saw Roy signaling to them. He was pointing to a school of sharks swimming about twenty feet above their heads. The man signaled for everybody to walk slowly, so that the sharks would not dive at them. Sam gave a sign to the boys to let the girls walk ahead, so that they could reach the safety of the ship first.

Soon they were safe in the little room, but the man was not with them. He must have used another entrance to the submarine.

In a little while, after the water in the room had drained out, the students put away the sea-diving equipment. Then they went to the windows to watch the different kinds of fish swimming by. It seemed that more than an hour passed.

Geraldine said that the water seemed to be getting clearer and clearer. Jose said that the water was getting brighter because the ship was getting closer to the surface in the East River.

The boat came to a stop and the little door opened. The students quickly climbed out and found themselves on a pier belonging to Astoria Park, just a few blocks away from the school. Toni-Ann and her classmates started to run toward the school to see if their teacher was there.

As they ran they had thoughts about their wonderful trip. Phil wondered about who the mysterious captain could have been. John wondered about what would happen to the great pearl, and all the students wondered what strange and beautiful sights the crew of the ship would see next in their travels under the sea.

When they reached the school, the teacher was walking up and down, up and down. He saw his pupils running toward him and he looked relieved and happy. He asked them why they had not waited on the pier for him.

The students took turns telling the teacher the story of their undersea travel. Of course, he did not believe them. He said it sounded like something out of a book.

(Note: After an oral reading of the story--for sheer pleasure--the teacher used the material for a review lesson on diphthongs--ou, ow, oi, oy--of which there were many examples in the story. This had been planned for during the writing of the tale. The teacher also gave one student a homework assignment based on the vowel combinations of oa and ai.

On the next day, the teacher used the story for a silent-reading lesson and the children had to write answers for the questions the teacher had written on the board. Since the children had already been given many separate lessons on various reading skills--using other materials during the term--the teacher made this a comprehensive lesson; that is, some of the questions tested for grasp of main ideas, some tested for retention of details, and some tested for skill in making inferences.

The class then read an adapted version of the Jules Verne classic, and each child thoroughly enjoyed the experience. One better reader was permitted to read a more difficult version of the book at her own speed, while the teacher worked with the others.

Obviously, any teacher can use this story--or one like it--to introduce a book or story that he wants a class, a group, or individuals to read. Also, it can be used to motivate more outside reading based on sea adventures, exploration, and travel in general.)

Some Books for Outside Reading:

| | |
|---|---|
| Best, Herbert | - Sea Warriors (Vikings) |
| Bulla, C.R. | - Pirates Promise |
| Carter, Bruce | - Target Island |
| Dempsey, Vincent | - Cabin Boy |
| Hutchinson, W.M. | - Sea and Its Mysteries* |
| Knowlton, William | - Sea Monsters* |
| Lathrop, West | - Unwilling Pirate |
| Lawson, M.A. | - Strange Sea Stories |

Stevenson's Treasure Island and some other classics can be included on the list given to the children, as can some technical books like those marked with asterisks in the list given above.

Sample Questions:

A. Grasping Main Ideas --

1. What is the topic sentence in the paragraph that begins: "Marie exclaimed that the sun . . . ."?
2. Choose the title that gives the main idea of the paragraph that begins: "Jean said that she wished . . . ."
    a. The Underwater Forest
    b. Some Girls Are Frightened
    c. Different Opinions
3. Which title tells best what the story is about?
    a. The Great Pearl
    b. Unexpected Adventures
    c. The Mysterious Ship

B. Noting Details --

1. Who was first to recognize the object as a submarine?
2. What did the shadow of the boat look like?

3. In what river did the students first see the boat?
4. Give a detail that proves the forest was dead.
5. Give another detail that proves the same thing.

C. Making Inferences --

1. Find a sentence that gives a clue that the man wished no harm to come to the students.
2. What makes you believe that the man knew the students lived in Astoria?

D. Questions for Oral Discussion --

1. What mood or idea do you get when you listen to this paragraph? (The teacher read the paragraph that begins: "Soon they had passed through the dead forest . . . ." and elicited children's inferences about it.)
2. Why do you think the man left the great pearl where it was?

# EXAMPLE OF AN IDENTIFICATION STORY

(Written for a slow seventh grade class)

## The Bird Cages of Zero

by J. J. Marcatante

### Chapter I

(The Flying School)

It was a quiet morning. It seemed no different than any other morning. The students of class 7-10 had no idea that on that morning they would be having a fantastic adventure.

Everybody was busy. The teacher was listening to Anthony read a page aloud. The other students were reading books they had chosen from the library shelf.

Someone knocked at the door. A boy walked in and gave the teacher a note. The teacher read the note. He looked up at the boy. The teacher did not look happy.

"What is wrong?" asked Michael.

"Yes, tell us what is wrong," added Leonard.

The teacher had a funny look on his face. He did not have time to tell his students what was in the note, for the room began to shake. The windows began to rattle and the big picture in front of the room came crashing down.

"Look out for flying glass!" called Henry. Then the room began to tilt backwards. The students felt as though they were taking off in a rocket.

"Now I know how John Glenn felt when that rocket blasted off into the sky!" shouted Warren as he held onto the edges of his desk.

The books on the shelf went tumbling to the floor. The vase slid off the teacher's desk and was smashed to pieces. The flower pots made loud noises as they hit the wooden floor the schoolroom.

The teacher began to rock back and forth. He tried to hold onto the ledge of the blackboard. The teacher was in danger of falling down.

Richard shouted out to him. He wanted to help the teacher. The boy called out and told him to try to get to a seat that did not move.

The teacher heard Richard, and he took his advice. He let go of the ledge of the blackboard and jumped toward a desk. Soon he was safe in the seat.

"I can't stand this," said Celina. "Maybe we should leave the school?"

"We can't do that," answered Josephine. "Look out through the window!"

The students were very surprised at what they saw. They saw flocks of pigeons go flapping by the windows. They saw clouds go rushing past. They saw an airplane go flying by. They could see the faces of the people who were in the airplane. The people looked very calm.

"Help! Help!" shouted Carol and Helen.

"That's funny," said Mary. "The people in the plane did not look surprised. I'll bet that they did not even see us go by."

James said that he could not understand how they could have missed seeing a school building flying through the air. He said that things were getting more confusing by the second.

Louise wanted to get out of the room. She was worried about her sister and she wanted to get to her room. Joseph told her not to go. He said that no one could walk around in the school while it was flying through the air. Joseph said that it was dangerous, and all the other students agreed with him.

Mario and Anthony made up the idea of using neckties, kerchiefs, and bookstraps as safety belts. The teacher said that it was a good idea. In a moment, all the boys and girls had made themselves safe from falling out of their seats.

Leonard looked at the boy who had brought the note to the teacher. Leonard called out, "Hey, how can you stand up like that?"

The strange boy did not answer the question. He just went on smiling. Just then, with a jolt like a subway train coming to a halt, the school stopped moving. The building had landed somewhere, and the boy was not smiling any more. He had an angry look on his face.

The boy told the teacher to get into the clothing closet and to stay there. Then the boy turned to the students and said, "Step quietly out of the building, and don't try to make a run for it!"

Barbara asked the boy to tell her where they were. The boy looked at her and said, "I will let your friends, Kenneth and Frank, tell you that."

"But those two boys were absent this morning," said Carol. "It was lucky for them."

The boy laughed in a mean way. He knew something that the boys and girls did not know.

The boys and girls were frightened, but they walked quietly down the steps toward the exit. Nathaniel and Arthur bravely led the way through the exit, and they were the first to see the strange surface of the planet called Zero . . . .

* * * *

(Note: In addition to some vocabulary based on pupil interest in things pertaining to space travel, the teacher kept the Dolch[8] list of 220 basic sight-words in mind while writing this tale, so that his pupils would be able to review these words in an interesting context. Some lessons on the Dolch words had been presented to the children even before the tale was written, and the students had also been given work in recognizing and understanding introductory phrases, simple sentences, compound sentences, and some variations in sentence patterns.

After an oral reading and a brief discussion of Chapter I, the class used the material for a practice lesson in finding main ideas in selected paragraphs.)

Sample Questions:

1. Read the second paragraph carefully. Which is the key sentence that gives us the main idea of the paragraph? (Answer: Everybody was busy.)

2. Which of these statements is like the key sentence?
   a. The students had chosen books from the library shelf.
   b. The teacher and Anthony were working together.
   c. The teacher and the pupils were all hard at work.

3. Read the paragraph that begins: The teacher began . . . . What is the key sentence that gives us the main idea of the paragraph? (Answer: The teacher was in danger of falling down.)

4. We have found a key sentence at the beginning of one paragraph, and we have found a key sentence at the end of another paragraph. Now let us try to find the key sentence in the paragraph that begins: Richard shouted out . . . . (Answer: He wanted to help the teacher.)

5. Sometimes we have no key sentence to help us and we have to figure out the main idea of the paragraph for ourselves. Read the paragraph that begins: Mario and Anthony . . . . Which of the statements given below tells best what the paragraph is about?
   a. Neckties make good safety belts.
   b. A good idea helped to make everyone safer.
   c. Mario and Anthony were praised for their good idea.

6. Read the paragraph that begins: The books on the shelf . . . . Give the main idea in your own words. (Elicit something like the following: Things were falling in all parts of the room.)

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[8] Edward W. Dolch, Better Reading (Champaign, Ill.: Garrard Press, 1951.

## Chapter II

## (The Big Decision)

The surface of the planet was very strange. As the students looked about, they saw nothing but flat land covered with blue fog. The blue smoke moved about like waves of water. The boys and girls felt as though they were in a big wading pool.

The students saw something rising up out of the fog that covered the ground. It looked like a great green plant growing up right before their eyes. Mary and Helen stepped back because of the strange sight, but the boys stepped forward as though they were ready for a fight.

"Hello, son!" shouted the green creature to the boy who had brought the note to the teacher.

The boy from Zero ran to his father, and they talked and laughed. Then the boy took out his handkerchief and began wiping his face. Barbara, Carol, and Josephine closed their eyes and turned away when they saw how his human features were being wiped from his face.

"Don't worry," said Arthur. "I had a feeling that he was wearing some kind of disguise."

The other students could not get their eyes off the strange creatures. The boy and his father were as green as the window shades in the classroom.

"Look," said Mary. "Their eyes blink on and off like electric lights!"

The boy from Zero turned around and said, "Only when we are very pleased or very angry."

Mario asked the creatures why they were angry with the students of class 7-10. The boy's father said that they were not angry with the students. He said that they would become angry if anyone tried to escape. Then he told the boys and girls to march into the palace.

"Where is it?" asked Nathaniel.

The eyes of the creatures began to blink on and off. They were angry now. They stamped their feet and waved their hands, then they pointed to the ground in front of the boys and girls.

The students saw a flight of steps leading down into the ground, so they walked quietly down into the palace. Soon they found themselves standing in a big room. It was cold in the room.

As their eyes got used to the dim lights in the room, they could see a big chair at one end of the room. The chair looked like a throne. Along the armrests on the chair were gems that looked like bright lights. There was a red gem, a yellow gem, a blue gem, a green gem, a white gem, and a purple gem.

There was a green creature sitting on the chair.. He was wearing a crown and a long cape. The boy from Zero bowed to him, and went to stand outside the palace.

"Why have you brought us here?" Michael asked the creature who was sitting on the chair.

"I am King Teg," said the creature, "and I collect creatures from other planets to put in my zoo. It is my hobby. I have collected creatures from Mars, Jupiter, Venus, Pluto and many other planets."

"How did you get us here?" asked Anthony in an angry voice.

The king pointed to the yellow gem. He told the students all about the wonderful work the yellow gem could do for him. He said that it was like a great magnet that could attract any object from a nearby planet. He said that the rays sent out from the gem could also send back any object that he did not want. The king explained that the yellow ray covered any object that it was carrying, so that the object could not be seen by ordinary eyes.

"So that is why the people in the passing plane did not see us!" exclaimed James.

The king said that he would let Kenneth and Frank tell them some more about the wonders of the planet called Zero. The boys and girls asked where Frank and Kenneth were. The king answered, "Why, they are right here in this room with us." The boys and girls looked around, but they did not see their two friends. Then the king began to laugh. He touched the red light on the armrest of his throne.

The boys and girls could hear a strange sound. The sound was coming from above. They looked up and saw big bird cages slowly being lowered. Helen and Josephine counted the cages. There were just enough to hold each student in a different cage.

"Hey!" shouted Frank. "Don't walk into the cages."

"That's right!" called Kenneth. "The king said that these were capsules that would take us back to Earth. We had no choice, so we stepped in. Now he won't let us go."

King Teg told the students to step into the cages. The boys and girls would not go into the cages. The king said that he would not harm them, and that he just wanted to keep them as pets in his collection of creatures from other planets. The students did not take one step to get into the cages.

The king told the boys and girls that if they got into the cages he would send the rest of the students in the school back to Earth. Louise thought of her sister, and of how frightened she must be. The other boys and girls thought of their sisters, brothers, cousins, and friends who were still prisoners in the school building. Then, one by one, the pupils began walking into the bird cages of Zero . . . .

(Note: After going over new vocabulary with the entire class, the teacher used some time for group work. The few children who made up the better group read Chapter II silently, and they had to answer questions which the teacher had put on the board. The questions concerned the noting of details and, in some cases, the children had to prove the validity of their choices.

While this was going on, the teacher worked with the other group on oral reading skills, and he had the children note important details as the reading progressed. Later on, the teacher gave this group a basic exercise concerning the noting of details. As they worked on the questions which the teacher had put on the board, the instructor checked on the work of the first group.)

Sample Question for First Group:

A. The yellow gem could do wonderful work. Name three things it could do:
   1.
   2.
   3.

B. Mark each statement below as either true or false. Give at least one detail from the story to support or prove your answer.
   4. The boy's father said that he and his son were very angry with the class.
   5. The king had told a lie.

Sample Questions for Second Group:

1. What did the blue smoke look like as it moved about?

2. Who asked a question that made the creatures angry?

3. What color was the gem that made the cages move?

4. The yellow gem worked like a great _____________.

5. The king had also collected creatures from

   (a) The Moon (b) Saturn (c) Jupiter

# Chapter III

## (The Bridge of Light)

The students were locked in the big cages. The king put his hand on the red gem and the cages began to go slowly up toward the ceiling. The boys tried to look brave. They did not want the girls to be frightened.

"We'll escape. You will see!" shouted Frank to King Teg. The king just smiled. At that moment, the king looked a little strange. He just sat on his throne and he did not move.

"What's wrong with him?" asked Joseph. "Why isn't he moving?"

"The king is asleep," said Kenneth. "The days and nights are very short here. These creatures fall asleep as soon as the light is gone."

Frank said that Kenneth was right. He said that the creatures could not stay awake in the dark. He told his classmates to take a look at the little round window just above the king's throne. The boys and girls looked at the window, and they saw that it was night outside.

"We have a chance to escape, if we hurry!" said Mario.

"How?" shouted Celina, Carol, and Barbara all at the same time.

Mario told everyone to be very quiet. Then he asked the girls and boys to take off their shoes. He told them to pass them along until they were in Henry's cage. The boys and girls did not stop to ask questions. They took off their shoes and passed them along.

When Henry had a supply of shoes in his cage, Mario told him to start throwing them down one at a time. He told Henry to try to hit the red gem on the armrest of the throne.

Everyone was silent as Henry threw the shoes down, one at a time. Three shoes were thrown down, then eight more shoes were thrown down.

"That makes eleven, so far!" said Arthur.

Henry took careful aim and threw down another shoe.

"That makes twelve," said Anthony.

Henry threw another shoe. This time the shoe hit the red gem right in the center. The cages began to come down slowly from the ceiling. When the cages reached the ground, the doors opened by themselves. The students picked up their shoes and ran to the front door. They knew that they would not be stopped, for all the creatures were sleeping.

Michael and Leonard went first to act as scouts. They crept through the blue fog, and the boys and girls followed them. The long line of boys and girls crawling through the fog looked almost like a big snake. One by one, the students sneaked up to the door of the school. Richard and Warren were the last people on the line. They had decided to be last so that they could cover up any tracks that their schoolmates might leave.

When they were safe in the classroom, some of the girls began to cry because they were so glad to be back. Richard counted the number of boys and girls in the room. Two people were still missing.

Barbara said that Kenneth and Frank were waiting for a signal to touch the yellow gem which would send the school flying back to Earth. Arthur opened the window one or two inches, then he whistled like a bird.

Josephine said, "What if they don't get back before the school takes off?"

Nobody answered her. They knew that the boys were taking a big chance. Everyone was nervous as they waited for their brave classmates. The pupils stood at the window to watch for the appearance of the two boys. Suddenly, there was a quiet knock at the door.

"Here they are," said James. "Now we will take off in a minute or two."

James opened the door, but there was no one there. The boys and girls did not know what to think. They all went to the door, and then they looked into the hall.

"There is no one there," said Joseph. They all turned to go back into the room. As they turned, they were shocked at the sight that greeted their eyes. The sun was shining brightly through the window panes, and there were many creatures jumping in through the open windows. The eyes of the creatures were blinking on and off, on and off!

One of the creatures screamed, "I am Tanzo, prince of the planet Zero! You Earth creatures have tried to escape from my father, King Teg. He is very angry, and he says that you must pay for your attempted escape. You must be prepared to cross the bridge of light!"

The students were taken back to King Teg. He was very angry. He told the boys and girls that they would have to cross the bridge of light. He pointed to a door that was near his throne. The door was bright blue. On each side of the door there was a flower pot in which there were flowers.

The flowers were very unusual. Their petals were blue and very large, and their stems were red. The leaves on the stems looked like twisting vines, and they were as yellow as the sun.

"Those vines just moved like arms!" shouted Mary.

"You must be seeing things," said Warren.

Prince Tanzo went near the blue door. He said that it was never locked because no one had ever escaped from behind it. When he opened the door, King Teg touched the blue gem on his throne. A beam of light went streaming from the doorsill to a platform that was going around and around like a carousel. The platform was at least ten feet from the ground in the room behind the blue door.

The platform was more than twenty feet away from the door, and the students were told to walk across the beam of light to get to the spinning platform. They were surprised that they did not fall through the beam of light. Arthur said that it must be a special kind of light discovered by the people of Zero.

"Take a chair," laughed King Teg. "You will find one for each of you. You will also find that they face away from each other."

The boys and girls found seats on the turning platform. Then the king said, "When I close the door, the bridge of blue light will go off and the platform will keep on going around and around. If you try to jump off the platform, you will fall more than ten feet to the hard ground."

The students knew that ten feet was high. It was higher up than the top of the doorway in their classroom.

The king added, "And even if you do jump to the ground, you will not be able to reach the door. Not one of you is ten feet tall!" Then he laughed.

Helen told the king that he was being very mean, but the king said that the boys and girls should not have tried to escape. He said, "Now the Earth and Zero are getting farther and farther apart. In another hour it will be impossible for you to get back to the Earth. Our planets will be too far apart for even the yellow ray to reach. The Earth and Zero will not be near each other for at least another thousand years."

Just then, some men came running up to the king. They said that some rockets from the planet Rega had landed on the other side of the planet. King Teg became very angry. He slammed the door shut and the bridge of light disappeared. The boys and girls could hear him shouting orders to Prince Tanzo and his men. The students heard the sound of running feet, and soon there was no noise at all coming from the throne room. Was it empty?

This would have been the perfect time to escape, but the pupils were trapped. The platform kept on going around and around, and all that the students could see was a thin ray of light along the top edge of the closed door.

* * * *

(Note: After going over new vocabulary with the students, the teacher used Chapter III for some work in helping pupils to follow sequence of events.

After reading the chapter, the students had to answer questions which the teacher had prepared for them on rexographed sheets. Answers were then gone over and discussed in detail.)

Sample Questions:

A. 1. What was the first thing Arthur did when he found out that Kenneth and Frank were still missing?
   2. Then what did he do to help them?

B. 1. What happened first when King Teg touched the blue gem?
2. What did his prisoners do after that?

C. Put numbers in front of the following statements to tell which happened first, which happened second, and which happened third.
___ Henry threw a shoe that hit the red gem.
___ The king fell asleep.
___ Mario told everyone to be very quiet.

D. Do the same thing for the next three statements.
___ The students crossed the bridge of light.
___ The students heard the king shouting to Prince Tanzo.
___ The students crept through the blue fog.

## Chapter IV

## (The Zoo is Complete)

The platform kept turning. The boys and girls were beginning to think that no one would ever come up with a good plan for escape.

"Will we ever get out of here?" said Josephine.

"In less than an hour the Earth and Zero will be too far apart for us to try to escape," said Carol.

Barbara and Mary said that they were starting to get dizzy from spinning around too long. Louise told the girls to pretend that they were on a carousel in Central Park.

Michael said, "I have an idea!"

"What is it?" asked James. "Tell us. Time is running out!"

Michael suggested that the boys and girls hold on to the edge of the platform and then let themselves fall. Joseph and Henry disagreed with the idea. They said that somebody might get hurt.

"Wait a minute," said Michael. "I have another idea."

Everyone listened to Michael's suggestion. They all thought that it was a very good one, and they got started with the plan right away. First, Nathaniel had to let himself hang on to the edge of the platform. He had been picked to this because he was a strong boy. Next, Leonard let himself go over the side, but he did not hold on to the side. Instead, he held on to Nathaniel's shoulders. Leonard then let himself slip down to Nathaniel's ankles.

Leonard was now only about three feet from the ground. He let himself drop. He landed safely. The other boys saw that this plan worked, so they began helping each other to get to the ground in the same way. In a little while, all of the boys except Nathaniel were on the ground.

The door was above them. It was too high to reach. They tried giving each other a boost, but it was no good. Even the tallest boys could not reach the door.

"Say, try the pyramid trick that you learned in gym," said Helen. It did not take the young men any time at all to form their pyramid. In a moment, one boy was high enough to reach the door.

Everyone became very quiet. They did not want the creatures from Zero to hear them. Richard, at the top of the pyramid, listened at the door. He did not hear a sound, so he thought that they must all be off fighting the invaders from Rega. He pushed the door open. When he did that, the platform stopped spinning and the bridge of blue light appeared. Nathaniel ran across the bridge of light. The girls followed him, while the boys helped each other to climb up to the door.

Kenneth stopped in his tracks. He saw that the throne room was not empty. He pointed to King Teg sitting on his throne.

"He's sleeping," said Barbara.

"That's right," said Mary, and she pointed to the dark window above his throne.

Kenneth touched the red gem. The cages of Zero began to come down slowly from the ceiling. Richard and Kenneth carried the sleeping king and put him in one of the cages. Then Kenneth touched the red gem again, and up went the cages.

Kenneth said, "Now you can keep all the bird cages for yourself!"

Warren told the boys and girls to rush ahead to the school. He said not to worry about the creatures on this side of the planet, because they were all asleep in the dark. He said to hurry before the sun started to shine again.

The students made a run for it. Warren had already pushed the yellow gem that would send the school back to Earth. The boys and girls reached the school just as it began to rattle and shake. Then it started to lift off the ground. Everybody but Warren was safe inside the building. The students looked out through the window, and they could see their friend running with all of his might toward the school that was starting to become invisible to him.

Warren ran and ran, faster and faster! He gave a great leap and landed on the front steps of the flying school! He was safe!

Warren and his classmates were glad to be safe in their own classroom again. Everybody but Anthony was smiling. He was looking straight at Henry. He said that Henry was hiding something behind his back. Everyone wanted to know what Henry was hiding.

"Oh, all right!" said Henry. "I took just one little flower from Zero so we can study it in science class."

"Look out! Look out!" shouted James. "The leaves or vines on that plant are starting to move!"

James was right. The leaves of the plant were reaching out to grab Henry.

"Throw it into the paper closet!" called Joseph, and he pulled the door open. Henry threw the flower into the closet and slammed the door shut.

At that moment, the teacher came out of the clothing closet. He was happy to see that everyone was safe. He suggested that they sit at their desks and tell him what had happened to them on the planet Zero.

Later on, the teacher suggested that they read a story while the school was flying back to Earth. The boys and girls were glad to follow his suggestion.

At two o'clock, Earth-time, the school landed in Astoria with a thud. The boys and girls looked out through the windows. They saw the familiar old church across the street. They heard the cars and trucks going back and forth on Twenty-first Street. It seemed as if they had never left Astoria.

Carol said, "Maybe we never took off in the first place."

James said that there was one way to find out.

"What's that?" asked Joseph.

"By looking into the paper closet to see if the strange flower from the planet Zero is still there," answered James.

Mario went to the closet and opened the door. He jumped back, for the flower was there! Everyone laughed and said that the teacher had put it there, but the teacher said that he had done no such thing.

After a while, the students went back to their reading. Everybody was busy. Then someone knocked at the door. A boy walked in and gave the teacher a note. The teacher read the note. He looked up at the boy. The teacher did not look happy. . . .

* * * *

(Note: Since Chapter IV was the last chapter, the teacher involved the children in a lively oral reading of the material.

The students were not burdened with a formal lesson on the making of inferences--indeed, most of them were not ready for "deep" work on this skill--but they were encouraged to make some quick and easy inferences during the reading of the chapter. Examples: "Why do you think Nathaniel was left on the platform?" and "Why do you suppose Louise told her friends to pretend they were on a carousel?"

The teacher also included a question or two calculated to get some emotional response from the youngsters as the reading progressed. Example: "Warren ran to catch the flying school. Have you ever run to catch a bus or train? Tell us what happened and how you felt about it."

The children enjoyed the reading, and they enjoyed the brief discussion concerning the intended humor in the chapter's subtitle. Finally, a number of youngsters mentioned that they wanted to read more adventure stories and books.)

## Some Suggested Readings for Students:

Biemiller, C.L. - Starboy
Biemiller, C.L. - The Magic Ball from Mars
Cameron, E. - Wonderful Flight to the Mushroom Planet
Clement, Hal - The Ranger Boys in Space
Coombs, Charles - Mystery of Satellite 7
Coombs, Charles - Countdown to Danger
Duka and Kolda - Martin and His Friend from Mars
Elam, R.M. - Young Visitors to Mars

## EXAMPLE OF AN IDENTIFICATION STORY

(Written for a slow seventh grade class)

### The Collie and His Friends

### Part I

As the boys and girls of class 7-411 were leaving Astoria Junior High School at three o'clock, they heard the cries of a dog in distress. He saw a collie with one of its legs caught in the fence. A boy was laughing and throwing sticks at the helpless animal. Mickey and Juan dashed across the street to help the dog.

The bully kept on throwing rocks and sticks at the whimpering dog. Juan walked up to the boy and said, "All right, that will be enough of that." Then Mickey added, "Why are you picking on that small animal? Is it because he is smaller than you?"

By this time, the other students from 7-411 had crossed the street. The bully began to look frightened. He started to run as fast as his legs would carry him. His bright green trouser legs flashed like leaves flying in the wind.

Carmela and Lynn went over to pet the dog, while Mark and Andy worked to get the dog's leg free from the broken fence. Salvatore looked to see if there was a name plate on the leather collar around the dog's neck. He turned the fancy collar around and around, but the name plate was missing.

When the animal was free, he started to lick the hands of Mark and Andy. Patricia said that maybe the dog was trying to say thanks to the boys in his own way. Then Pat said, "This dog is so skinny that his ribs are beginning to show. He must be very hungry."

Pietra quickly took out the half sandwich she had not been able to finish at lunchtime, and she put it down on the ground for the dog to eat. The hungry animal finished it in two big bites.

Miriam said that she thought the animal would probably be all right now, and she suggested that everyone start going home. Everybody agreed with Miriam; they started to walk to the corner. Just then they heard voices calling, "Hey, wait up for us!" The boys and girls looked around and waited for Charles and David to catch up to the group. Charles and David had stayed in school for a little while to take out copies of Lassie Come Home from the school library.

Carlos started to laugh. He said, "It looks as if someone else wants us to wait up for him. Look who is following us!"

"Well," said Ubando. "It seems that the collie has decided to keep us, instead of us deciding to keep the collie." Then everyone laughed as the dog came running up to them.

He almost knocked Paul and Julio to the ground with his big paws. Paul laughed and pretended to fall and the collie leaped right over Paul's shoulders.

David asked who owned the beautiful collie. Lorna explained how Juan and Mickey had scared away a bully who had been hurting the dog. She said that the grateful dog now seemed to think that he belonged to the group.

Elizabeth came up with an important thought. She said, "Do you think we should find a safe place for the dog to stay? Maybe the bully is out looking for our collie right now."

Chris said that Elizabeth's idea was very good. Chris said that she could not take pets to her house because she already had some pets there. Paul looked at Jerone and the other boys in the class. Each of the boys nodded his head in agreement. Paul said, "We have a secret hide-out. It is really just an old garage that is falling apart. We will keep the dog there."

Jerone led the group to the garage. It was really falling apart. The boys and girls looked around to see how they could make it more comfortable for their pet. Mark had the good idea of getting an old carton and lining it with newspaper so the dog would have a comfortable bed. Charles and Andy ran home to get some extra food for the dog. Miriam went home and came back with a broom to sweep out the old garage. Juan kept himself busy by putting pieces of cardboard over the opening where the window had been.

The boys and girls watched their collie eat and then settle down for a nap. While the dog slept, Chris brought up the fine idea of pooling money to put an ad in the newspaper. She said that perhaps the collie's master would read the ad and come to claim him.

While this idea was being discussed in very soft voices, the boys and girls began walking quietly toward the door. They tip-toed so the dog would not be disturbed. Suddenly, they heard the dog begin to growl. They turned around and saw the collie stepping slowly out of his bed. He put his head close to the ground, but his eyes were looking up. His growling grew louder and louder. Pietra whispered that he sounded quite fierce. Elizabeth said that she hoped the dog had not gone mad.

The boys let the girls stand behind them as the growling dog began to walk slowly toward the group. The boys and girls held their breath. They did not dare to make a move of any kind.

Suddenly the beast gave a great leap. He looked like a bird flying through the air. He went right over Ubaldo's head and landed near Carlos. Carlos and the other boys stood their ground, but the dog rushed right past them. He dashed through the open doorway and sped after some big boys who were running down the street.

Andrea said, "We must have been followed here."

Mickey added, "The bully must have gone to get some of his big friends to take care of us, but he forgot that he had made an enemy of the dog."

In a short time, the dog was back. Juan and Julio began to laugh when they saw what the dog had in his teeth. The collie let Juan take the piece of very bright green material from his mouth to show to his classmates.

Everyone had a good laugh, and the collie trotted over to his bed. He made a happy noise as he curled around in his carton. He gave a great yawn and settled down for a nap.

As the children walked home, they talked about the ad they would place in the paper on the next day. They also talked about how happy they felt that the collie was in a safe place, but they did not know that their pet would be facing some real danger very soon. . . .

* * * *

DETAILS:

1. What was missing from the dog's fancy collar? ____________
2. Who was wearing green trousers? ____________
3. Who gave the dog a half sandwich? ____________
4. Who swept out the garage? ____________
5. What important thought did Elizabeth have? ____________

Find supporting sentences:

1. All the boys decided to let the dog stay at their secret hide-out. ____________
2. The boys were brave. ____________
3. The children did not want to wake up the dog. ____________

## Part II

On the next day, Ubaldo and Jerone went to feed the dog before they left for school. When they got to the garage, they found it empty. They went to the school to tell their classmates the sad news.

The boys and girls were unhappy when they heard that their pet was missing. They felt gloomy all day. They hoped the bully had not found the animal.

The children's gloom changed to happiness at three o'clock as they left the school, for they found their pet waiting in front of the school building for them. He was running around and sniffing each child who passed. He was searching for his friends.

"Here we are!" called David. The dog heard him and ran up to his friends. The happy dog was leaping and barking and wagging his tail. The students started to laugh when they saw their pet almost dancing around like that. Then Andy whistled to the dog as a signal for the animal to follow the group to the garage.

Soon they were at the garage. Miriam and Chris had run on ahead to get some food for their pet. The girls arrived at the garage and fed the dog. Miriam's little sister had come along with Miriam because the little girl loved animals. Everyone thought the little girl was cute. She looked just like the picture Miriam had brought to school one day to show the teacher.

On that same afternoon, the boys and girls put an ad in the newspaper, The Long Island Star Journal. Elizabeth and Lorna had written the ad and their friends approved of it. The ad read:

COLLIE FOUND IN ASTORIA
Call As 8-8880 after 3 P.M.

Juan had agreed that he would wait in the telephone booth near the school each day from 3:05 until 3:45 for the phone call. The children thanked him and Charles, for Charles had said he would keep Juan company.

* * *

Several days went by, and no one called to claim the collie. However, the children were not too unhappy about this for they enjoyed playing with the dog. For the rest of that week, the dog had come to meet the boys and girls near the school at three o'clock. Then the children would feed the dog and play with him until it was time to lock him in the garage.

They locked the garage with an old lock that Paul had found in his tool chest. They did this so that the bully, or whoever had let the dog out, would not be able to touch the dog. Besides, Mark said that he had seen the dog-catcher's truck prowling around in the neighborhood. . . .

Now it was Saturday, and the students were happy because they could play with the collie as soon as they had finished their Saturday chores. Chris changed the water in her goldfish tank and made her bed as quickly as she could. Then she ran to call Pietra, who had just come back from the store for her family.

As the two girls were hurrying toward the old garage, they met Patricia, Miriam, and Carmela. Carmela yelled for Lynn as they passed her house, and Lynn came running out with a can of dog food for their pet. Then, as the girls approached the garage, they saw most of the boys standing around. The boys looked very angry about something.

Julio looked at the girls and told them the sad news. He said that somebody had broken the lock and let the dog free. Carlos expressed the hope that the dog-catcher had not picked up the collie. The girls just listened to these boys as if they could not believe their ears.

"Maybe we should call the pound," said Mickey. "If the dog is there, maybe we can get him back."

Andy said that it was a fine idea, but he suggested that the boys and girls search for the dog before calling the pound. He said that perhaps the bully and his friends had broken the lock and made the dog chase them, so that he would get lost.

Salvatore, Mark, and Ubaldo ran to search in Astoria Park for the lost dog. Andy, Carlos, and Jerone went to search in backyards and in basements. Juan, Paul, and Mickey dashed to the docks near the river to see if they could find the collie there. Then all the other students formed searching parties to find their wonderful pet.

In about one half hour, everyone was back at the garage. Not one person had seen the dog. Gloom was written on each face.

Just then, a car pulled up to the curb. A tall man stepped out and said, "I am looking for the people who put the ad in the paper."

"If you mean the ad about the lost collie, we put it into the paper," said Mark. "We had the dog. We kept him well-fed and safe in this garage, but somebody broke the lock and let him out."

The man looked disappointed. He said, "I was hoping to find the collie. It belongs to my little girl. She has been very unhappy since it got lost." Then the man explained that when no one answered the number he'd been told to call, he had decided to come to Astoria to search for the dog. He said that he had asked a little girl if she had seen a little collie around the neighborhood. The girl had told him that her sister and some other children had a collie in the old garage down the street.

"So that is how you found us," said Lorna.

"Yes," said the unhappy man. "I guess Champion is just lost for good."

"Champion?" asked Juan. "Is that his name? It's a nice name." There was sadness in Juan's voice.

Just then, Salvatore snapped his fingers and started to laugh. He turned and whispered something to Carmela and Carlos. Then all of these children laughed.

"What's so funny?" asked Lynn and Patricia in a single voice.

Sal said, "Why didn't we think of this before?" He looked at his friends and he started to run. Carmela and Carlos started to run after him. Then everyone, including the confused man, started to run. The man could not understand why all the children were laughing. Did they know something that he did not know? He was soon to find out that the boys and girls did know something that was to make him happy.

When the running children reached the school block, they slowed down and began to walk. They could see Champion sitting on the front steps. He was waiting for his friends.

"What is he doing there?" asked Andrea.

"He's waiting for us," answered Charles.

"But there is no school today," said Chris.

"The dog doesn't know that!" shouted the happy man. Then he shouted, "Here, Champ! Come here! Come to me!

The dog was very happy to see his master, and the collie showed this by doing his funny jumping and leaping about. Then the collie went over and ran around the friends who had taken care of him. He barked and jumped for them, too.

Before the man took the collie away in his car, he tried to give the students a reward. They refused the reward, but they took the money they had pooled together to put the ad in the paper. The man gave them his address and told them to come to visit the collie anytime they wished. Then, as the car pulled away, the children could see the dog looking at them through the back window. He looked happy and sad at the same time.

The boys and girls knew just how he felt.

## PLAYLET ADAPTED FROM AN IDENTIFICATION STORY

(Written for a slow seventh grade class)

(How does this material look different from regular reading material?)

### The Collie and His Friends

(The play takes place outside of school. The setting is in Astoria.)

Teacher: It's three o'clock, time to go home. Be careful crossing the streets. Good afternoon, class 7-411.

Everyone: Good afternoon, Mr. Marc. (Street noises are heard, and then the barking of a dog.)

Carlos: Where is that barking coming from?

Mickey: From across the street. There's a boy throwing sticks at a dog.

Juan: Come on, Mickey. We'll take care of that guy. . . . Hey, you! Leave that collie alone.

Mickey: Why are you picking on the dog? Is it because he is smaller than you?

Carmela: The poor dog is helpless. Let's go pet him. Come on, Lynn.

Lynn: His leg is caught in the fence. Nice boy, nice boy! We won't hurt you.

Juan: O.k. kid, you asked for it.

Mickey: Look at that chicken run. I knew he was yellow.

Andy: Mark, let us help the dog to get his leg free.

Mark: All right, Andy. Pull up that part of the fence. I'll push the dog's leg through very gently. (sound of wood breaking.)

Salvatore: Good, that did it. The dog is free. Let's see if there's a name plate on his collar. . . . . No, the name plate is missing.

Andy: The dog is licking our hands.

Patricia: Maybe he is trying to say thank you in his own way . . . This dog is so skinny that his ribs are beginning to show. He must be very hungry.

Pietra: I still have half a sandwich left from lunch time. He can have it. (Sound of paper being crumpled.) Look, he ate it in two big bites.

Miriam: I guess he'll be all right now. Let's start going home.

Charles: Hey, wait up for David and me!

Julio: Where were you?

David: In the library. We took out animal stories . . . Hey, whose dog is that?

Carlos: It looks as if someone else wants us to wait up for him. Look who is following us.

Ubaldo: Well, it seems that the collie has decided to keep us, instead of us deciding to keep the collie.

David: You still didn't say who owns this beautiful collie.

Lorna: He doesn't belong to us. Juan and Mickey scared away a bully who was hurting the dog. Now the dog is following us.

Paul: Look at that dog jump. He went higher than my shoulder. Easy, boy!

Elizabeth: Do you think we should find a safe place for the dog to stay? Maybe the bully is out looking for our collie right now.

Chris: That's a good idea, Elizabeth. But I have pets at home. I can't take the collie there.

Paul: We boys have a secret hide-out. It's really just an old garage that's falling apart. We will keep the dog there.

Jerone: Good. Everybody follow me. It is just around the corner.

Miriam: It is dirty. I'll go home to get a broom to sweep it out.

Charles: Andy and I will go get some food for the dog. Come on, Andy.

Mark: I think I'll put some newspaper in that old carton so the dog can have a comfortable bed.

Juan: I'll put cardboard over the window to keep out rain and nosey people.

Carmela: This place will be fixed nicely in no time at all.

Lynn: Wait a minute, everyone. Listen to the collie. He is growling.

Pietra: He sounds very fierce.

Elizabeth: Maybe he has gone mad. I hope not.

Mickey: You girls stand behind us, where you will be safe. Walk slowly.

Carlos: Look out, he's jumping!

Mark: He's going right out the door. Look, he's chasing some boys!

Mickey: The bully must have gone to get some of his friends, but he forgot that he had made a real enemy of the dog.

Patricia: We thought he was going to bite us.

Lorna: But he was only protecting us.

Chris: He's coming back already. And look at what he has in his teeth.

Juan: It's a piece of somebody's pants.

Chris: Well, I think the dog will be all right now. Tomorrow we can pool some money for an ad to put in the newspaper. Maybe the collie's master will come to claim him.

Miriam: Good idea. Sh . . . The collie is going to sleep. Let's go now, and be sure to close the door quietly. (Sound of closing door.)

(Several days later . . .)

Pietra: Thanks for coming to call for me, Chris. It's Saturday and we can go to feed the dog.

Chris: Yes, but it is too bad that no one called the number we put in the newspaper. Juan and Charles waited at the phone every afternoon, but no one claimed the collie.

**Pietra:** That's true. Look, there are our classmates. Hello Patricia, Mirian, Carmela.

**Carmela:** Hello, girls. We are just going to call Lynn to come see the collie with us. (She shouts.) Lynn, come on out. And bring some dog food!

**Lynn:** Don't wake up the whole neighborhood, here I am. I have the food.

**Patricia:** Look, all the boys are standing around in front of the garage.

**Miriam:** I wonder why they look so sad.

**Chris:** Hello, boys. What's the matter!

**Julio:** The dog is not here.

**Paul:** Somebody broke the lock I put on the door last night. Now the dog is missing. I think the bully and his friends broke the lock.

**Mark:** Maybe they did it so the dog would get lost. Besides, I saw the dog-catcher's truck in the neighborhood just yesterday.

**Carlos:** I hope the dog-catcher did not take him to the pound.

**Mickey:** Why don't we call the pound and find out? Who has a dime?

**Andy:** That is a good idea, but maybe we should search for the dog first.

**Ubaldo:** All right. I'll search Astoria Park with Salvatore and Mark. Let's go!

**Carlos:** Jerone, Andy, and I will search backyards and basements. Come on, boys.

**Juan:** I think we should go search the docks near the East River. Come on, Paul and Mickey.

**David:** Let's all form searching parties and look everywhere.

**Charles:** Let's go, and everybody be back here in one half hour.

(About one half hour later)

**Miriam:** We didn't see him anywhere.

Jerone: We looked but we did not see him. Did you see him?

Lorna: We looked everywhere. There was no sign of him.

Patricia: Maybe the dog-catcher really has him.

Carmela: What are we going to do now?

Man: Hey, are you the kids who put the ad in the paper about a lost dog? I am looking for the people who put the ad in the paper!

Mark: If you mean the ad about the lost collie, we put it into the paper. We had the dog. We kept him fed and safe in this garage, but somebody broke the lock and let him out.

Man: (sounds disappointed) I was hoping to find the collie. It belongs to my little girl. She has been very unhappy since it got lost. I called the number you put in the paper, but there was no answer. A little girl told me where to find you.

Lorna: But the dog is not here.

Man: I guess Champion is just lost for good.

Juan: Is that his name? It's a nice name.

Salvatore: Say, why didn't we think of this before?

Lynn: Think of what?

Salvatore: What time is it?

Patricia: It's three o'clock.

Paul: I get it now. Let's go, everybody! (Everyone runs toward the school.)

Pietra: There's the dog. He's sitting on the front steps of the school.

Charles: He's waiting for us.

Chris: But there's no school today.

Carlos: But the dog does not know that. He just knows when it is three o'clock.

Miriam: Look how glad he is to see his real master.

Carmela: He's jumping all around.

**David:** He is jumping on us, too. He likes us just as much.

**Man:** Well, I will be taking Champion home now. Here is my address. You may come to visit your dog anytime you wish. Good work! Here is a reward.

**Andy:** We don't want a reward. We will just take the money for the ad.

**Man:** Whatever you say. Thanks a million times. Goodbye, now. Thanks again.

**Lorna:** Look how sad the collie looks. He keeps on looking back.

**Elizabeth:** I don't think that he will ever forget us . . .

* * * * *

Questions to consider:

1. Where is this story set?
2. Who are the main characters?
3. What problems did they face?
4. How did they try to solve their problems?
5. What do words in parentheses (like this) mean to the actor or actress?
6. What is another good title for this play?

# EXAMPLES OF IMAGE STORIES WRITTEN FOR INDIVIDUAL PUPILS

## Early Morning Praise

Mary walked into the schoolyard. She was one of the earliest arrivals that morning, for very few students were in the yard.

Mary noticed some seniors smiling and looking through a magazine with a bright yellow and blue cover. The school yearbook had been distributed to the seniors already! They always received the book earlier than the other students in the school.

A senior looked up and said, "There's one of the student photographers!"

"Come over and see some of the photographs you took," said another senior to Mary.

Mary was shy about going to stand with the seniors, but she wanted very much to see the pictures she had helped to take. In a few minutes, she was smiling and talking to the seniors, and they all praised her for her fine photography.

Assignment:

1. Everyone said that Mary was a fine (photograph, photographer).
2. The school yearbook is (distribute, distributed) to seniors first.
3. The seniors were (praise, praising, praised) the pictures.
4. Use each in a sentence: receive, received, praising, praised, smile, smiles, smiling, smiled, talk, talks.

(Note: Mary had helped on the photography squad and had earned praise for her work. She needed praise and work in noting the endings of words.)

## Nat Sees Cassius Clay

As Nat and his friends were waiting to see the fight on television, they cut out articles and some pictures of their hero from the newspapers. Nat already had a pack of articles to put into his scrapbook.

When the boys turned on the set, the bout had already started. Clay was weaving back and forth, waiting for the moment to connect with a damaging right. Soon the moment presented itself. Clay's opponent was the victim of a KO. Nat could hardly wait for the morning papers. He wanted to read about every detail of the fight.

### Assignment A:

1. Nat had a (back, pack) of articles.
2. Nat (put, but) them into his scrapbook.
3. The fight was over rather (some, soon).
4. Nat read (some, soon) articles.
5. They watched the (bout, loud).
6. The cheering was (bout, loud).

### Assignment B - (Homework):

1. Underline these words in a fight article: crowd, match, round.

2. Use match and round in sentences that have nothing to do with prize-fighting.

(Note: Nat idolized Cassius Clay and Nat had trouble with letter and word configurations--e.g., b for p and some for soon--and he needed to expand his very limited vocabulary. As Nat gained confidence, the teacher did not have to prepare image stories. Soon, the boy accepted exercises chosen for him from commercially prepared workbooks, and he became more involved with regular class assignments and materials.)

## EXAMPLE OF IMAGE STORY WRITTEN FOR A SLOW SEVENTH GRADE CLASS

### A Day the Class Will Remember with Pride

The big day had arrived. Tom, Harry, Maryann, and Laura were waiting for the teacher at the front door of the school. The teacher smiled when he saw them. He knew that these dependable monitors would do their share to get the room ready for their guests.

Soon they were upstairs in the classroom. The pupils started to work right away. Tom and Harry moved the desks and chairs into a half circle to make room for the actors. Maryann and Laura washed the boards, dusted the sills, and straightened up the books on the shelves.

Just as the four monitors finished their work, their classmates walked into the room. The boys and girls said good morning to the teacher, saluted the flag, and sat down for attendance.

The teacher cast a glance at his watch. He said that it was still early. Then he told his students that they had some time to go around and check to see if the displays looked all right to them.

Paul, Karen, and Susan went up to the Class News bulletin board, which they had worked on all week. Bits of advice flew back and forth as the students looked over the board. They smiled at the nice picture of Julio, Harvey, Grace, Pedro, and Lucy. The picture had been taken by Louis on the day that the class went to the Museum of Natural History.

Under the photograph were Brenda and Frank's fine compositions about the trip. Henry's poem about the stars in space was on the board, too. Another interesting thing on the Class News bulletin board was an article cut out of the school newspaper. The article praised Harvey for being high scorer in the last three varsity games.

On the other side of the room, Theresa and Georgina had their eyes fixed on the English Work bulletin board. These girls had done a good job in fixing up a display of fine work in English. There were spelling papers marked 100%, good book reports, and some fine compositions. Mary had the honor of having three of her papers on that board. Dolores, Arnold, and Joseph had two papers each on that board.

Stanley tacked up a sign on the door to welcome the visitors. Everyone recognized his beautiful drawing and neat lettering. Then Stanley looked down the hall, and he turned to nod to his classmates.

They caught the message. They glued their eyes and ears to the door. Lorraine and Barbara, two lovely usherettes, took their places near the door. They were ready to give out the programs which the class had made, and to escort the guests to their chairs. Juan and Peter, the principal actors in the class-written play, signaled to the other actors to get ready.

The guests walked in and thanked the students for their nice letter of invitation. The students smiled, for they liked to entertain company in their classroom. And the teacher smiled too, for he was proud of the twenty-six hosts and hostesses in room 312.

(Note: The teacher used this "story" to give the children some needed and deserved praise; to work on figures of speech--e.g., "They glued their eyes and ears to the door."--and to work on figuring out new words through contextual clues, phonics, configuration, etc.)

Some Suggested Topics for Class Stories:

- Class Trips
- Class Plays
- Class Achievements in Sports
- Class Work in Shops
- Class Projects (in any area)
- Class Participation in School Drives

# EXAMPLE OF IMAGE STORY WRITTEN FOR A SLOW SEVENTH GRADE CLASS

## The Pirates

As the boys and girls of class 7-411 were leaving school on a very warm day, they saw six big boys chasing one little boy down the street. One of the bullies was shouting, "We want that dollar your mother gave you for a bus pass. You had better give it to us!"

Paul said, "Look, they are chasing that boy toward the river!"

David said, "That can be dangerous. I say we should follow them."

"Geronimo! Let's go!" shouted Charles and all the boys and girls started to run after the six bullies. The little boy and the bullies were getting closer and closer to the East River.

The students of 7-411 could see a red and black tugboat tied up at the pier. The little boy stopped on the pier for a few seconds. He did not know which way to turn. Then he turned and jumped to the deck of the tugboat.

"He's climbing the ladder up to the captain's cabin," said Pietra. "That can be dangerous. He's only a little boy!"

"He can fall and hurt himself," said Elizabeth. She sounded scared. Then Miriam and Chris hid their eyes. They were afraid that they might see him fall. Miriam kept saying, "Be careful. Be careful!"

The bullies jumped on to the deck of the boat. They were throwing rocks at the helpless boy. They wanted him to come down from the ladder, but the boy climbed to the roof over the captain's cabin.

"I have an idea," said Carlos. "Let's scare those bullies!"

"Good idea," said Mark. "But we are smaller than those big guys, so we will have to make a lot of noise and sound like more than just twenty students."

The boys and girls liked this plan. They began to run and shout! They made a lot of noise. David and Charles were whooping like Indians on the warpath. Jerone and Julio were having sticks above their heads. The noise got louder and louder as the students neared the boat.

The bullies turned around in surprise when they heard all the noise. The biggest bully was the first one to run away. Then the other bullies jumped to the pier and ran off in different directions.

Juan leaped at one of the bullies and almost had him by the collar. Then Juan turned and jumped on to the deck of the boat. "Come on," he called to his classmates. Salvatore jumped on to the boat like a pirate one sees in the movies.

The little boy heard all the noise and he became more frightened. He was crying and calling for his mother. He was running around on the little roof. Patricia cried out to him because she was afraid that he might fall to the hard deck or into the deep water. "Be careful!" Pat called out.

Chris said that the child was too frightened to trust anyone. Pietra agreed with her and said, "We should get on to that boat."

When they were all on the tugboat, Andy had a good idea. He suggested that the students make a circle all around the deck below the captain's cabin. Marvin said that this was good, because someone could catch the boy if he should fall.

Ubaldo took out his handkerchief and wiped his forehead. "Wow, all that running and excitement has made me perspire." Then he tied the handkerchief over his forehead, just as many boys do when they play handball in the schoolyard. When he did this, Carlos and Mickey took out their handkerchiefs and did the same thing. In a little while, Andy, Juan, Mark, Paul, Charles, David, Jerone, Salvatore, Marvin, and Julio did the same thing.

Lynn started to laugh at the boys. She said, "You look like old-time pirates!"

"That's right," said Lorna. "All you need now are swords and golden earrings."

Just then, Carmela made a terrible discovery. She started to scream. Everyone turned to see what was wrong. They were surprised to learn that they were now in great danger. Carmela shouted, "This boat is floating out in the middle of the East River!"

"And there's the reason," said Lorna. She pointed to the bullies on the pier. They had sneaked back and loosened the boat's ropes from the pier.

Elizabeth asked, "Can anyone here sail a ship?" No one answered Elizabeth.

Mickey said, "Let's not lose our courage! Everybody must remain calm."

Engela tried to look brave, and so did all the other students. Only the little boy did not feel brave. He started to cry louder than ever, and he would not come down from the roof.

"It looks like our troubles have just started," said Juan. No one spoke then. They just looked at the dark water. They could feel the strong current carrying the boat down the river. They wondered where it would take them. . . .

* * * * * * *

Which event took place first, second, third, fourth? Put numbers on the lines near the sentences below to show the proper order of events.

____ Lynn started to laugh.

____ Juan leaped at one of the bullies.

____ The boys tied handkerchiefs around their foreheads.

____ The bullies ran away.

* * * * * * * *

Things to do for extra credit:

1. Draw a picture from the story.
2. Cut out a picture of tugboat.
3. Write your own ending.

The boat rushed down the East River. It went past the little lighthouse at the tip of Welfare Island. The current was swift and strong.

As the boat passed Rainey Park, some children in the park ran down to the fence near the water. They wanted to wave to the people on the boat. One boy in the park shouted, "That's a pirate boat! I can see real pirates!"

The tugboat passed under the Queensboro Bridge. Then it swept out past the big boats in the harbor. Soon the boat was out where the real ocean begins.

Night seemed to fall very quickly. Julio and the other boys said that they were hungry. The girls went into the ship's kitchen and found some meat and vegetables. They made a delicious stew for the boys and for themselves.

Carmela had a kind thought. She said that the little boy must be hungry, too. She put some food in a dish and gave it to Carlos. Carlos climbed up the ladder and put the dish on the edge of the roof. The little boy ate as fast as a little pig, but no one laughed. They were sorry for him, and they were worried about being lost at sea.

The ocean was black and smooth as glass. Andy said, "We should find a way to signal to ships that might pass by."

Miriam praised Andy for his idea. Miriam's good memory helped her to recall that she had seen a flashlight in the kitchen. She went to get the flashlight.

Juan remembered that the SOS signal on the telegraph was three short sounds, three long sounds, and three short sounds. His good idea was to use the flashlight to make three short light signals, three long, and three more short signals. He showed everyone what he meant, then he went to the front of the ship and started to signal with the light.

Ubaldo and Salvatore searched the ship for more flashlights. They found some in a closet. They gave one to Mark, one to Mickey, one to Jerone, and they kept one each. Each of these boys started to send out light signals.

Just then there was a scream. The little boy had fallen from the roof. It was lucky for the boy that Charles and David had been nearby to break his fall. The boy had just one bad cut on his arm.

Lorna did some quick thinking. She borrowed clean handkerchiefs and used them to stop the boy's bleeding. Then she made a sling for the boy's arm. The little boy felt safe, for he thought Lorna was a real nurse.

Patricia said, "I hear something, but I don't see any boat." Then she looked up and saw a helicopter. She cried, "Flash those lights into the sky!"

The harbor-patrol men saw the light signals. They sent down a rope ladder. Paul and Juan grabbed the ends of the rope ladder to hold it steady. A man climbed down. He thanked the boys and went to take charge of the boat. He turned the boat around and headed for Astoria.

Pietra found a blanket and put it around the little boy. Lynn rolled up another blanket and made a pillow for the sleepy boy. Elizabeth sang some songs to help him fall asleep. . . . In a while, the boy was fast asleep. Chris was chosen to mind him during the trip back to Astoria. Chris knew that he might be frightened if no one was near when he woke up. Engela sat with her to keep her company.

Marvin called everyone to see that they were passing under the bridge once more. Then the boat carried them past Rainey Park. They could see the lights shining in the lampposts. Then the boat took them past the little lighthouse at the end of Welfare Island.

Soon the tugboat reached the pier. Parents, friends from school, and the police were there to greet the boys and girls. With sirens screaming, the police cars took the young heroes and heroines home.

The police found the little boy just where the brave children had left him sleeping. He was smiling in his sleep. He felt safe. He was dreaming about some good pirates who had saved him from danger on land and sea. . . .

## EXAMPLES OF MATERIALS FROM STUDENT-CREATED ANTHOLOGIES

### A Happy Time

by G____ K_____

In Greece, three years ago, I was playing soccer with my little friends. We were playing in the yard in front of my house. The ball was moving swiftly, and so were my friends' feet. My friends looked like dancers.

We laughed and played. Then the sun began to sink behind the sea. It was getting late, and the score was tied. Both teams broke up, and each boy went to his house.

(Note: The teacher used the composition quoted above as one example during a reading lesson on learning to appreciate descriptions.)

### Danger and Rescue

by L_____ S______

One day, my brother and I went fishing in the East River. We were catching a lot of fish, then my brother's friend came along. He worked on a tugboat. He invited us aboard. My brother's friend let the rope slip off its hook just for a joke. The joke was on him because he could not get hold of the rope again. We started to drift down the East River.

We could hear a big tugboat's whistle. We thought we were going to crash. The current was swift. Soon we could see the bridge that stretches from Queens to Manhattan.

Do you know how we were rescued? First, the rescue squad caught up to us, and then some policemen flew us back in a helicopter.

(Note: The teacher used the composition quoted above during a lesson on learning to recall events in proper sequence.)

## Excerpts from Various Compositions

-- Johnny Smith was a sweet, six-year-old boy. He was not a happy boy. His mother and his father always went out on him, and they did not pay any attention to him. He would always stay home with his Aunt Carla. He loved her very much, more than he loved his mother and father. . . .

-- I went to a car lot and bought myself a car. It was a beautiful automobile. I wanted everyone to see it. I drove to Paulette's house.

When I knocked at the door, she said, "Stop that noise!" Then I told her about my new car. Paulette changed her tune right away.

We drove to Patricia's house next. . . .

-- When Larry was young, he was very sick. His mother took good care of him and he got better. When he was strong enough, he started school. He went to junior high school and then to senior high school.

Larry was a good student. He wanted to go to college. . . .

-- Three people were flying in an airplane owned by one of them. They were on their way to a trading post out in the jungle. Suddenly, something went wrong with the engine. . . .

(Note: The reader will note a great deal of interweaving of fact, fiction, aspirations, etc., in some of the compositions.)

# APPENDIX

## A. TEACHER'S EVALUATION FORM FOR IDENTIFICATION STORY

School______________ Principal_______________ Date___________
Teacher_________ Class_____ Register________ Boys____ Girls___
Age Range_____ Median Age___ Reading Range__ Median Score______

Answer questions 1 and 2 or just question 3

1. Name of story taken from manual:___________________________
2. If any, what modification(s) did you make to meet class needs?
3. Name of story you wrote or adapted for class:______________
4. How was manual helpful to you?
5. What aim(s) did you have for lesson(s)?
6. Your estimate of success of lesson(s):
   Excellent___ Good___ Fair___ Poor___
7. Mention any successful related or follow-through activities:
8. Mention any other use you made of story:
9. Where will copy of story be stored?________________________
10. Your suggestions for modifying or teaching identification stories:
11. Has story motivated outside readings? (List a few popular titles.)
12. Has it motivated any writing by class or by individuals? (Give details.)
13. On back of sheet, give boys' reactions. (Give some quotes, if possible.)
    Positive reactions:

    Negative reactions:
14. Do the same for the girls.

## B. TEACHER'S EVALUATION FORM FOR IMAGE STORY

School____________ Principal_______________ Date_____________
Teacher__________ Class_____ Register_____ Boys_______ Girls___
Age Range_____ Median Age____ Reading Range___ Median Score____

1. Name of story you wrote for class:______________________

2. What aim(s) did you have for lesson(s)?

3. Teacher's estimate of success of lesson(s):
   Excellent_________ Good__________ Fair________ Poor___________

4. General reception of story by class:
   Excellent_________ Good__________ Fair________ Poor___________

5. Any successful related or follow-through activities:

6. What other uses did you made of the material?

7. Your suggestions for modifying or teaching image stories:

8. Boys' Reactions (If possible, include direct quotes.)
   Positive:

   Negative:

9. Girls' Reactions
   Positive:

   Negative:

10. How has the manual been of help to you?

## C. TEACHER'S EVALUATION FORM FOR STUDENT-WRITTEN ANTHOLOGY PROJECT

School____________ Principal______________ Date______________
Teacher________ Class_____ Register_____ Boys____ Girls______
Age Range_____ Median Age_____ Reading Range____ Median Score___

1. How was manual helpful to you?

2. Class enthusiasm for project:
Excellent________ Good_________ Fair________ Poor__________

5. Any successful related or follow-through activities:

6. Where will copy of anthology be stored?____________________

7. Has project motivated any more class writings or writings by individuals? (Give some details.)

8. Boys' Reactions (If possible, give some quotes.)
Positive:

Negative:

9. Girls' Reactions
Positive:

Negative: